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ABSTRACT

This program guide is designed to serve as a reference resource for those involved with the teaching of drama at the junior high school level. Three elective, one-semester courses are described, with each description continuing a discussion of the goals, objectives, teaching strategies, and suggested sequences and time frames for the course. The 15 appendixes contain a bibliography, lists of audiovisual materials, a terminology list, and additional information and questions concerning play structure, character analysis, stage directions, basic movements, vocal skills, pantomimes, monologues, story telling, skits/improvisations, poetry reading, readers theatre, and behavioral evaluation. (RL)

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PROGRAM DESCRIPTION,

GOALS AND OBJECTIVES

for

JUNIOR HIGH SCHOOL DRAMA

Prepared by

Martha Stead

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Sweetwater Union High School District
1130 Fifth Avenue
Chula Vista, California

1975

CS205750

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SWEETWATER UNION HIGH SCHOOL DISTRICT

DEPARTMENT: INSTRUCTIONAL SERVICES **BULLETIN NO.:** 125

EFFECTIVE: 6-6-63

SUBJECT:
PHILOSOPHY AND GOALS STATEMENT **REVISED:** 5-18-72

REFERENCE: *Approved by: Board of Trustees 6-6-63; 9-18-69; 5-18-72*

PHILOSOPHY STATEMENT

Our public schools exist to provide an effective educational program and the opportunity for each student to develop his capabilities to the maximum so that he may act constructively as a contributing citizen in a changing society.

GOALS STATEMENT

Pursuant to this philosophy, the following goals shall form the pattern or blueprint by which the curriculum, the co-curricular activities and the services of certificated and classified staffs are to be directed.

In Respect to Development of Intellectual Discipline, a Student Will:

Possess a mastery of basic learning skills

Develop a background of a varied and broad span of knowledge in preparation for living and working effectively in society, and/or for advanced and further in-depth study in the academic world

Develop the power to think constructively, to solve problems, and to reason independently

Develop the ability to communicate effectively

Develop special interests and abilities

Develop effective individual study and research skills and work habits

Develop the ability to think creatively

Develop an intellectual curiosity and a positive attitude toward life-long learning

Accumulate a knowledge of, and respect for, our own and other cultures and civilizations, past and present, and recognize implications for the future

In Respect to the Development of Economic Independence and Vocational Competence, a Student Will:

Have sufficient vocational and career-oriented opportunities to provide motivation and preparation for gainful, realistic employment upon graduation

Develop an understanding of the values of natural and human resources

Develop understanding and competence in personal buying, selling, and investment

In Respect to Development of Citizenship and Civic Responsibility, a Student Will:

Develop an understanding and knowledge of all forms of government and recognize the responsibilities of a private citizen in a capitalistic and democratic society and be a willing and active participant

In Respect to Development of Competence in Social Interaction and Human Relations, a Student Will:

Develop conduct and actions based on a sense of personal worth and dignity, as well as the worth and dignity of every other individual

Understand the value of the family as the basic unit of society, and accept the duties and responsibilities, as well as the privileges and rights of family life

Develop an understanding and appreciation of the culture of persons of diverse racial and ethnic backgrounds

In Respect to Development of Moral and Ethical Character, a Student Will:

In cooperation with home, religious organizations, and community agencies, develop an enduring foundation for an individual moral and ethical value structure

Develop the ability to think and act courageously and responsibly in a free society

Develop the ability to act truthfully and with self-control within the harmony and beauty of reason

In Respect to Fostering the Achievement of Self-Realization, a Student Will:

Develop an attitude for excellence and a sense of pride in all his efforts

Evaluate his own abilities and achievements realistically and develop his own talents to the maximum, not only for self-enjoyment, but to become a productive citizen in society

Develop self-understanding, a sense of positive self-worth, and self-assurance

Develop the ability to adjust to a changing environment and to the changing demands of society

Cultivate appreciation for beauty as found in nature, as well as that aesthetically expressed by man in art, music, literature, dance, and other activities

Develop creative self-expression in the arts and humanities

Develop interests in, and ability for, constructive leisure time activities and avocational pursuits

SUBJECT:
PHILOSOPHY AND GOALS STATEMENT

BULLETIN NO.: 125

ISSUE OR REVISION DATE: 5-18-72

In Respect to the Development of Mental and Physical Health, a Student Will:

Possess an understanding of good physical and mental health, and develop sound personal health attitudes and practices

Develop toward his own maximum in physical fitness

Develop an understanding of, and a concern for, public health and safety

Approved by:

BOARD OF TRUSTEES
May 18, 1972

APPROVED BY:

Ralph A. Skiles
Assistant Superintendent
Instructional Services

Joseph Rindone, Jr.
District Superintendent

RAS:JR:ds

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SWEETWATER UNION HIGH SCHOOL DISTRICT

Level	Program	Code
V	Fine Arts-Drama 1975	

PROGRAM DESCRIPTION

At the junior high level, Drama consists of three elective, one-semester courses designed for the study of acting techniques and play production. Students are provided with actual stage experience through the presentation of plays for student assemblies. Although some time is spent in the study of stagecraft, stage vocabulary, make-up and play-writing, the course emphasis is on memorization and presentation of scenes and plays.

At the high school level, the drama program consists of six elective one-semester courses. Drama, Beginning IA and IB, and Drama, Advanced IIA and IIB are the core subjects and are offered at all high schools; whereas Introduction to the Theatre and Stagecraft are offered only where there is sufficient demand. With approval of the teacher, Advanced Drama may be repeated for credit in order to allow the talented student three years of experience in this area.

Drama, Beginning IA and IB, Drama, Advanced IIA and IIB, and Introduction to the Theatre may be used to fulfill the language arts requirement for graduation. Stagecraft is not applicable for language arts credit.

In high school the students examine drama as a literary, historical and activities field of study; however, primary emphasis is placed upon practical and creative experience in performance activities. Advanced Drama provides a more intensive study of dramatic literature, play analysis, acting techniques, and play production.

Extracurricular activities such as drama festivals, school productions and district workshops allow students opportunities to put their classroom work to practical use.

GOALS

1. Students will become more aware of their talents and abilities in the field of dramatic performance.

2. Students will develop increased poise and self-confidence when speaking or performing before an audience.

3. Students will develop an ability to work in a spirit of cooperation within a group.

Fine Arts-Drama
(2)

4. Students will become aware of the many facets of play production, other than acting.

5. Students will develop an appreciation and understanding of drama, including its background, history, acting principles, and production techniques.

6. Students will increase their abilities in both formal (memorized) and informal (improvisational) presentation.

7. Students will develop an interest in dramatic literature and dramatic performance which will remain as part of their cultural life style.

8. Students will acquire increased poise, self-confidence, creative ability, and skill in solo and group acting situations.

9. Students will become more discriminating critics of dramatic literature and performance.

10. Students will learn the basic rudiments of make-up, stage design, and set construction.

OBJECTIVES

Upon successful completion of the courses in drama, students will be able:

1. To define stage and drama terminology orally or in writing, from a teacher-constructed or department-constructed basic stage vocabulary list.

2. To identify and describe basic stage techniques, orally and/or in writing.

3. To perform in basic pantomime and improvisational exercises.

4. As members of an audience, to analyze theatrical productions and performances.

5. To demonstrate a knowledge of basic stage techniques by acting in a minimum number of scenes, at least half of which are memorized.

6. Given selected dramatic literature, to analyze the literature as to style, structure, character development, and inner meaning.

7. To participate in the production of at least one one-act or full length play.

8. To participate in production activities or classroom projects which indicate knowledge of backstage workers' skills such as make-up,

costuming, properties, set construction, staging and publicity.

9. To perform in readers' theatre productions with a degree of vocal skill and facial expressiveness necessary to create believable characterization.

10. To demonstrate an understanding of the background and history of the theatre through use of oral presentation, written essay, researched paper and/or teacher-constructed examination.

11. To evidence observable growth by participating in dramatic performances, workshops, and classroom activities with a greater degree of skill and self-confidence than was demonstrated at the beginning of the course.

INTRODUCTION

JUNIOR HIGH DRAMA

SWEETWATER UNION HIGH SCHOOL DISTRICT

It is my intention that this program guide will serve as a reference resource for those involved with the teaching of drama at the junior high school level, and not as an all inclusive, required approach to this subject.

In this day of computer accounting, men on the moon, and television heroes, I find many of our students are passive; therefore having to speak or perform before their peers frightens them.

Through the medium of drama these young people are freed of their fears by role playing and group involvement. An individual can attain a sense of fulfillment and success. He can creatively solve his problems and learn new ways of dealing with future problems.

When human contact is so important in this age of technology, dramatics allows a person to develop poise, assurance and the ability to communicate with other human beings.

Participation in dramatics enables an individual to develop basic skills so important in today's world: Reading, memorization, organization, understanding.

While it is realized that the professional field of theatre is very limited and difficult to attain, we cannot deny a student an opportunity to develop in this direction if he so desires.

Above all, drama can give purpose and motivation to life, where no other exists.

Introduction to Drama is intended to orient the beginning student to basic skills and background of drama. It will give him a chance to "get his feet wet," to find out what drama is all about. Spontaneous involvement is emphasized, therefore acting in published scenes and plays is not included.

Performing Dramatics A deals with basic skills and background but to a greater extent than in Introduction to Drama. This course introduces the field of play production and the evaluation by students of himself and others. Students will be able to develop their knowledge in more depth and work towards personal attainment.

Performing Dramatics B emphasizes the putting together of a major production, because it is by this method that students will develop their achievement and skills and be motivated to cultivate their potential. There is further in depth activities on basic skills and background of drama, as well as in play production.

Because there are no prerequisites for any of the junior high dramatics classes except grade level, it can be expected that students at all levels of learning and maturity will be enrolled. It is suggested that the classes be developed around the level of the majority. Enrichment activities or special projects can be given to the accelerated student, and class assignments can be altered in order

to help the slower learner. However, it has been my own personal experience that more I expect from a student, the more that student achieves. Dramatics has the advantage of being primarily a physical activity where with proper encouragement, anyone can be successful.

There are no basic texts for any of the courses. However, this course guide gives examples of activities and the sources noted under Bibliography were found to have a wealth of information.

In all the courses good behavioral standards is a must. It frees the students to develop their dramatic skills faster, as well as, develop good citizenship in terms of self-discipline, responsibility, and cooperation needed in all aspects of life. Refer to Appendix N for a Behavioral Evaluation form.

I hope the junior high dramatics teacher will find this guide useful and beneficial for himself and especially his students, because after all we are in the business of developing young minds and bodies.

SWEETWATER UNION HIGH SCHOOL DISTRICT

FINE ARTS-DRAMA

Level	Program	Code
VI	Introduction to Drama (7-8)	
	1975	

PROGRAM DESCRIPTION

Introduction to Drama is a semester course open to 7th and 8th grade students. There are no prerequisites. This course is exploratory in nature, and will introduce the student to basic dramatic skills. These skills may include, but are not limited to, pantomime, role-playing, improvisation, creative dramatics, stage vocabulary, stage techniques, play writing, and oral interpretation. Students will be encouraged to observe at District Senior High and Junior High Dramatic Festivals and attend dramatic performances throughout the District and community. The course may be repeated only with instructor's approval.

GOALS

1. Students will acquire a knowledge of theatre background and develop basic dramatic skills and techniques.
2. Students will acquire the self-discipline necessary for the performance of dramatic activities.
3. Students will use their creative imagination by applying this to the development of dramatic presentations.
4. Students will understand the need for cooperation in any individual group activity and commit themselves to a cooperative effort.
5. Students will acquire a knowledge of the structure and elements inherent in any play.

OBJECTIVES

Upon completion of Introduction to Drama, the student will be able:

1. Using basic stage and acting techniques, to plan and/or perform assigned dramatic activities to standards set by the teacher.
2. To pass one or more written, oral, and/or demonstration exams covering stage terms and acting techniques.
3. To demonstrate the ability to listen selectively by passing oral, written,

Introduction to Drama (7-8)
(2)

and/or demonstration exams on material received through the use of lectures, tapes, records, and other sound media.

4. To write a short play, using the standard structural form.

5. To participate willingly in group activities without delaying or disrupting those activities, given behavioral guidelines and preparation deadlines by the teacher.

INTRODUCTION TO DRAMA

TEACHING STRATEGIES:

1.0 The student will be able, using basic stage and acting techniques, to plan and/or perform assigned dramatic activities to standards set by the teacher.

1.1 Theatre Background

1.1.1 Have students associate with the words "theatre" and/or "dramatics," by responding with words that come to mind. Write responses on the board. Discuss in class.

1.1.2 Have students discuss definition of fine arts and areas which are included in the classification.

1.1.3 Have students bring to class examples of fine arts and discuss.

1.1.4 Have students discuss role-playing and the types of roles that exist in everyday life.

1.1.5 Have students collect information about theatrical activities in the San Diego area and post on a bulletin board.

1.2 Play Structure

1.2.1 Have students listen to a lecture relating to the standard structure of a play. (Appendix B-1, B-4)

1.2.2 Have students discuss characters-the people or animals in a play.

1.2.2.1 Have students write an autobiography.

1.2.2.2 Have students discuss the physical traits of a person. Traits include movement, gestures, facial expressions, behavior and voice.

1.2.2.3 Have students watch people on television in different places and situations. Discuss and/or demonstrate observations in class.

1.2.2.4 Have students select a picture of a person. Analyze the character by completing the Character Analysis form. (Appendix C)

1.2.2.5 Have students, given an object or costume accessory, create a character by completing the Character Analysis form. (Appendix C)

1.2.3 Have students discuss actions-the movement of the characters.

1.2.3.1 Have students list, in writing, the actions they have made from the time the awoke that morning to the present.

1.2.3.1 Have students list, in writing, the actions they expect to make from the time they arrive home that day to bedtime.

1.2.4 Have students discuss emotions-the feelings of the characters

1.2.4.1 After listening to the teacher recite various sentences, have students list in writing, the various emotions expressed.

1.2.4.2 Have students compile a notebook with picture of people expressing different emotions. Share with class.

1.2.4.3 Have students repeat practice sentences with different emotions. (Appendix E-2)

1.2.5 Have students discuss conflict-the problem(s) in a play

1.2.5.1 Have students verbally relate three conflicts that have occurred at their home.

1.2.5.2 Have students write three conflicts that they have seen occur on a story television program.

1.2.6 Have students discuss dialogue-the words spoken by the characters.

1.2.6.1 After listening to a story record, have students write three lines of dialogue for at least three characters.

1.2.6.2 After listening to a newspaper article, have students write three speeches of dialogue for at least two characters.

1.2.7 Have students discuss setting-the time and place a play takes place.

1.2.7.1 Have students list in writing, five places they have been and the time, in the last two weeks.

1.2.7.2 Have students list in writing, five settings that have appeared on story television programs.

1.2.8 Have students discuss plot-the sequence of events in a play.

1.2.8.1 Have students list in writing, and in order, what they have done since they awoke that morning.

1.2.8.2 Have students watch a story television show, and list the sequence of events.

1.3 Movement

1.3.1 Stage Directions

1.3.1.1 Have students listen and watch a lecture/demonstration relating to proscenium stage areas, body positions, crosses, counters, turns, and footing. (Appendix D-1)

1.3.2 Basic Movement

1.3.2.1 After listening to a lecture on correct posture, have students walk across the room correctly. (Appendix D-1)

1.3.3 Motivation

1.3.3.1 Have students discuss motivation as it relates to movement.

1.3.3.2 Have students assume a pose on stage. In class discussion, justify pose by finding a reason for maintaining it.

1.3.3.3 Have students look at pictures of people and give reasons, verbally, for the poses.

1.3.3.4 Have students, individually, repeat a line of dialogue in the following ways:

1.3.3.4.1 Repeat line of dialogue, then walk four steps right.

1.3.3.4.2 Repeat line of dialogue while walking four steps left.

1.3.3.4.3 Walk four steps forward, then repeat line of dialogue.

1.3.3.4.4 Repeat line of dialogue without moving.

1.3.3.4.5 Repeat half the line of dialogue while standing still, then repeat the remaining words while walking four steps left.

1.3.4 Creative Movement

1.3.4.1 Have students play an imaginary game of "Tug-a-War."

1.3.4.2 Have students, individually, become some type of machine.

1.3.4.3 Have students, in a group, with their body grow from a seed to a beautiful flower and/or tree.

1.3.4.4 Have students, individually, become some mode of transportation.

1.4 Internal Assets

1.4.1 Observation

1.4.1.1 Have students, in groups of two, observe each other. On signal have them turn away and change three items about themselves. Turn back to partner and note what was changed.

1.4.1.2 Have students observe an argument between teacher and an outsider. Discuss what is remembered about the argument in terms of clothing worn, behavior shown, emotions expressed, movement used, and words expressed.

1.4.2 Concentration

1.4.2.1 Have two students tell a different story at the same time. Each student should pay attention to only his story.

1.4.2.2 Have students, in groups of two, tell a story. One starts. When he hears a signal, he stops and the other picks up the story where the partner left off. Keep the story going for one minute.

1.4.3 Sense Memory

1.4.3.1 Have students discuss the five senses of the body-touching; hearing, tasting, smelling, and seeing.

1.4.3.2 Have students put a hand in a closed box and feel an object. Describe the object fully.

1.4.3.3 Have students, blindfolded, smell different items. Guess what the article is, and describe their feelings about the smell.

1.4.3.4 Have students, blindfolded, taste different foods. Guess what the food is, describe the taste, and express feelings about the taste.

1.4.3.5 Have students list the sounds they hear on the way to school. Discuss the sounds in class and express feelings about the sounds.

1.4.3.6 Have students list the things they see going home from school. Describe and discuss observations in class.

1.4.3.7 Have students describe the front of the school in detail.

1.4.3.8 Have students think of a way to decorate the classroom for an imaginary party. Describe the party and decorations to class.

1.4.3.9 Have students observe a tray of items for three minutes. After the tray is removed, have students list the items in writing, and describe the items.

1.4.3.10 Have students pantomime eating a particular type of food.

1.4.3.11 Have students push an imaginary balloon through the air to other members of the class.

1.5 Voice

1.5.1 Have students listen to a lecture/demonstration relating to vocal skills. Vocal skills include pitch, inflection, rate (pause, duration), articulation pronunciation, volume, emphasis, and breath. (Appendix E-1)

1.5.2 Have students repeat the word "oh" with as many different meanings as possible.

1.5.3 Have students repeat a sentence, each time emphasizing a different word in the phrase. (Appendix E-2)

1.5.4 Have students repeat a sentence three times, each time varying the rate. (Appendix E-2)

1.5.5 Have students repeat tongue twisters, clearly, in class. (Appendix E-3)

1.5.6 Have students repeat the alphabet in one breath.

1.5.7 Have students read two newspaper articles, one with low pitch and one with high pitch.

1.5.8 Have students repeat the list of Frequently Mispronounced Words. (Appendix E-4)

1.5.9 Have students write a forty word paragraph, incorporating five words from the Frequently Mispronounced Word list. Repeat the paragraph using good vocal skills. (Appendix E-4)

1.5.10 Have students select a tongue twister. Memorize phrase. Repeat the phrase with good vocal skills, three times with moderate speed. (Appendix E-3)

1.5.11 Have students practice breathing from the diaphram.

1.5.12 Have students repeat a nursery rhyme with varying inflection. (Appendix E-5)

1.5.13 Given a selected emotion, have students repeat a sentence expressing that emotion. (Appendix E-6)

1.6 Performance

1.6.1 Pantomime

1.6.1.1 Have students listen to a lecture relating to the elements which compose a pantomime. (Appendix F-1, F-5)

1.6.1.2 Have students perform an action pantomime, on video tape. Replay tape. During class discuss strengths and weaknesses of the performance. (Appendix F-2)

1.6.1.3 Have students plan, in writing, and perform a solo pantomime which tells a story. (Appendix F-3)

1.6.1.4 Have students plan in writing and perform a group pantomime which tells a story. (Appendix F-4)

1.6.2 Monologue

1.6.2.1 Have students listen to a lecture relating to the elements which compose a monologue. (Appendix G-1, G-3)

1.6.2.2 Have students choose a monologue of at least one minute, memorize material, and perform. (Appendix G-2, G-3)

1.6.3 Story Telling

1.6.3.1 Have students listen to a lecture relating to the elements which compose story telling. (Appendix H-1, H-2)

1.6.3.2 Have students choose a published story of at least three minutes, plan, and perform the story, with script or book in hand. (Appendix H-2)

1.6.4 Skits

1.6.4.1 Have students listen to a lecture relating to the elements which compose a skit. (Appendix I-1)

1.6.4.2 Given 3 unrelated words in groups, have students plan/perform a skit in which these words are used. (Appendix I-3)

1.6.4.3 Given at least one object, in groups, plan/perform a skit in which this object is used. (Appendix I-3)

1.6.4.4 Given a popular fairy tale, in groups, plan/perform this story. (Appendix I-3)

1.6.4.5 Given an appropriate newspaper article, in groups, plan/perform a dramatization of this article. (Appendix I-3)

1.6.4.6 Given a picture, in groups, plan/perform a dramatization of a story which is suggested by the picture. (Appendix I-3)

1.6.4.7 Given an appropriate comic strip, in groups, plan/perform a skit which is suggested by the article. (Appendix I-3)

1.6.4.8 Given a particular emotion, in groups, plan/perform a skit in which these emotions are expressed. (Appendix E-6, I-3)

1.6.4.9 Given a particular character, in groups, plan/perform a skit (Appendix I-3)

1.6.4.10 Given a particular problem, in groups, plan/perform a skit. (Appendix I-2, I-3)

1.6.5 Readers Theatre

1.6.5.1 Have students listen to a lecture relating to the elements which compose a readers theatre performance. (Appendix L-1,L-4)

1.6.5.2 Have students perform in at least 1 readers theatre performance. (Appendix L-2, L-4)

2.0 The student will be able to pass one or more written, oral, and/or demonstration exams covering stage terms and acting techniques.

2.1 Have students study the Theatrical Terminology List. (Appendix M)

2.2 Have students review orally and watch demonstration of theatrical terminology.

2.3 Have students develop a personal glossary by entering selected theatrical terms and definitions in a notebook.

3.0 The student will be able to demonstrate the ability to listen selectively by passing oral, written, and/or demonstration exams on material received through the use of lectures, tapes, records, and other sound media.

3.1 Have students discuss general courtesy.

3.2 Have students introduce themselves. Repeat the names of the people introduced previously.

3.3 Have students listen for sounds heard during class and discuss.

3.4 After listening to "sound" records, identify in writing the sounds heard.

3.5 Have students perform a skit on the topic "If Only I Had Listened. . ."

3.6 Have students prepare a poster which illustrates poor and/or good listening habits.

3.7 Have students listen for cues while reheasing and/or performing.

3.8 Have fellow students, while performing and/or rehearsing on stage, listen to fellow characters.

3.9 Have students listen to directions on a tape and follow through with the directions.

3.10 Have students listen attentively while peers and/or others perform.

4.0 The student will be able to write a short play, using the standard structural form.

4.1 Review Introduction to Drama-Teaching Strategies 1.2 1.2.1-1.2.8

4.2 Have students read a one-act play and complete Play Structure Evaluation form. (Appendix B-5)

4.3 After watching a television story, have students complete Play Structure Evaluation form. (Appendix B-5)

4.4 Have students verbally relate a problem in which they were invlevd. Verbally relate this story in terms contained in Play Structure Evaluation form. (Appendix B-5)

4.5 Have students list in writing as many emotions, settings, and conflicts as possible. Choose the emotions, settings, and conflicts of greatest interest. Using the terms contained in Play Structure Analysis form, develop a play and verbally relate to class.

5.0 The student will be able to participate willingly in group activities without delaying or disrupting those activities, given behavioral guidelines and preparation by the teacher.

5.1 Teacher should state deadlines for each assignment, according to nature of the assignment, difficulty of assignment, and nature of the students.

5.2 Teacher should incorporate behavioral guidelines into all group activities; to encourage self-discipline, responsibility, cooperation, and to insure only a minimum of confusion. (Appendix N)

Introduction to Drama

Suggested Sequence of Instruction and Time Frame

Sequence of Instruction	Time Frame
1. Theatre Background Play Structure Theatrical Terms	2 weeks
2. Movement	2 weeks
3. Internal Assets	1 week
4. Voice Listening	1 week
5. Pantomime	2 weeks
6. Monologue	1 week
7. Story Telling	1 week
8. Skits	3 weeks
9. Readers Theatre	2-3 weeks
10. Writing a Play	2 weeks

SWEETWATER UNION HIGH SCHOOL DISTRICT

FINE ARTS-DRAMA

Level	Program	Code
VI	Performing Dramatics A (8-9)	
	1975	

PROGRAM DESCRIPTION

Performing Dramatics A is a one year course open primarily to 8th grade students. 9th grade students may enroll only with the instructor's approval. There are no prerequisites to this course and the course may be repeated only with the instructor's approval. The major emphasis of Performing Dramatics A will be the production of scenes and/or one-acts for the classroom, school, PTA, District, festivals, or community. Basic dramatic skills such as play analysis, character analysis, voice and body usage, pantomime, role-playing, improvisation, stage vocabulary, creative dramatics, and stage techniques will be incorporated into the course. Also, play production skills such as directing, costuming, make-up, set design, properties, and publicity will be introduced. Students will be strongly encouraged to participate and/or observe at District Senior High and Junior High Dramatic Festivals and attend dramatic performances throughout the District and community.

GOALS

1. Students will acquire a knowledge of theatre background and develop basic dramatic skills and techniques.
2. Students will acquire the self-discipline necessary for the performance of dramatic activities.
3. Students will use their creative imagination by applying this to developing dramatic presentations.
4. Students will understand the need for cooperation in any group or individual activity, and commit themselves to a cooperative effort.
5. Students will acquire a knowledge of the structure and elements inherent in any play.
6. Students will acquire a knowledge of those factors that characterize a good theatrical presentation or performance, and be able to evaluate such.
7. Students will acquire a knowledge of play production.

Performing Dramatics A (8-9)
(2)

OBJECTIVES

Upon completion of Performing Dramatics A, the students will be able:

1. To perform a variety of dramatic activities before a minimum of two different audiences to standards of competence set by the teacher.

2. To pass one or more written, oral, and/or demonstration exams covering stage terms and acting techniques.

3. To demonstrate the ability to listen selectively by passing oral, written, and/or demonstration exams on material received through the use of lectures, tapes, records, and other sound media.

4. Given a selected scene or play, to write an analysis that includes study of both character and structure.

5. To write a four character play using correct plot structure.

6. To demonstrate a knowledge of the elements of play production by participating, to standards set by the teacher, in a variety of selected theatrical tasks.

7. To objectively judge themselves, their peers, and others by making oral and written critiques of classroom and public performances, in accordance with criteria to be established by the teacher.

PERFORMING DRAMATICS A

TEACHING STRATEGIES:

1.0 The student will be able to perform a variety of dramatic activities before a minimum of two different audiences to standards of competence set by the teacher.

1.1 Theatre Background

1.1.1 Have students associate with the words "theatre" and "dramatics" by stating words that come to mind. Write responses on the board and discuss in class.

1.1.2 Have students discuss the definition of fine arts and areas which are included in this classification.

1.1.3 Have students choose an area of fine arts and complete a two page report on a selected topic. Share the reports with other students in class.

1.1.4 Have students discuss role-playing and the types of roles that exist in everyday life.

1.1.5 Have students select obituaries from the newspaper, and create and perform a short scene which dramatizes this persons' life and death.

1.1.6 Have students discuss the difference between theatre and real life.

1.1.7 Have students discuss the types and importance of the audience.

1.1.8 Have students collect information about theatrical activities in the San Diego area and post on a bulletin board.

1.2 Play Structure

1.2.1 Have students listen to a lecture relating to the standard structure of a play. (Appendix B-1, B-2, B-4)

1.2.2 Have students discuss characters- the people or animals in a play.

1.2.2.1 After being given a situation and a character, have students analyze the character by completing the Character Analysis form. (Appendix C)

1.2.2.2 Have students select a picture from a magazine. Analyze the character during class discussion, using the Character Analysis form. (Appendix C)

1.2.2.3 Have students write a biography of a character they portrayed from a published play.

1.2.2.4 In a group, have students select a newspaper human interest story. Supply the necessary characters for the action. Present the story in dramatic form.

1.2.2.5 Have students discuss the physical traits of a person. Traits include movement, gestures, facial expressions, and voice.

1.2.2.6 Have students observe people on campus in different situations. Discuss observation in class.

1.2.2.7 Have student choose a particular age group and observe these people. Have them keep a journal of movement, gestures, behavior, facial expressions, and voice observed. Discuss in class.

1.2.2.8 Have students choose a character from a newspaper or magazine and complete the following activities:

1.2.2.8.1 Plan a vacation for the character. Decide on the length of stay, method of travel, where he will stay, the clothes the character will wear.

1.2.2.8.2 Describe the home of the character. Find pictures that show home and furnishings. Display in class.

1.2.2.8.3 Find a picture of the types of transportation the character uses. Display in class.

1.2.3 Have students discuss actions- the movements of the characters.

1.2.3.1 After a story film, have students list at least 10 actions which took place.

1.2.3.2 After watching a story television program, have students list at least 10 actions which took place.

1.2.4 Have students discuss emotions- the feeling of the characters.

1.2.4.1 After watching a story television program, have students list five emotions that were expressed.

1.2.4.2 After listening to the teacher recite various sentences, have students list in writing the various emotions expressed.

1.2.4.3 Have students design a collage of people expressing different emotions.

1.2.5 Have students discuss dialogue- the words spoken by the characters.

1.2.5.1 Have students write the words that two friends spoke at school that day.

1.2.5.2 After listening to a newspaper article, have students write three speeches of dialogue for at least three characters.

1.2.6 Have students discuss setting- the time and place a story takes place.

1.2.6.1 Have students list 10 settings that appeared on television.

1.2.6.2 Have students list 10 places and times they have been in the last two weeks.

1.2.7 Have students discuss conflict- the problem(s) in a play.

1.2.7.1 Have students list five conflicts that have occurred on television.

1.2.7.2 Have students list five conflicts that have occurred at home.

1.2.8 Have students discuss plot- the sequence of events in a play.

1.2.8.1 Have students list in order, all the things that happened to them since they awoke that morning.

1.2.8.2 After watching a story television program, list the sequence of events.

1.2.8.3 Have students read selected one acts and/or three acts, and describe in writing each situation which makes up exposition, initial incident, rising action, climax, falling action, and conclusion.

1.2.8.4 Have students watch a story television program, and describe in writing each situation which makes up exposition, initial incident, rising action, climax, falling action, and conclusion.

1.3 Movement

1.3.1 Stage Directions

1.3.1.1 Have students discuss proscenium stage areas, body positions, crosses, counters, turns, footing. (Appendix D-1)

1.3.1.2 Have students walk through the correct stage areas, body positions, crosses, counters, turns, and footing.

1.3.1.3 After watching peers walk through various stage directions, have students write the particular directions that were used.

1.3.1.4 When students perform in plays, have them note in writing, what stage area they begin in and what body position they begin with.

1.3.1.5 When planning and/or preparing a scene, skit, or play, have students indicate in writing all stage directions from beginning to end. This is known as blocking.

1.3.1.6 Have students take a written test on stage directions.

1.3.2 Basic Movement

1.3.2.1 Have student listen to a lecture/demonstration relating to the various areas of movement and the techniques used with each. Areas of movement include walking, sitting, rising, entering, exiting. (Appendix D-2)

1.3.2.2 Have students choose three areas of movement and perform a solo pantomime which illustrates the correct use of these movements.

1.3.2.3 Have students walk across the room with correct posture. (Appendix D-1)

1.3.3 Motivation

1.3.3.1 Have students discuss motivation as it relates to movement.

1.3.3.2 Have students watch a story television program. List five movements and reasons for such movement. Discuss in class.

1.3.3.3 Have students assume a pose. In class discussion, justify the pose by finding a reason for maintaining it.

1.3.3.4 After looking at a particular picture, in a group, have students plan and present a skit which shows the action that led up to the picture.

1.3.3.5 Have students, individually, repeat a line of dialogue in the following ways:

1.3.3.5.1 Repeat line and walk four steps right.

1.3.3.5.2 Repeat line while walking four steps left.

1.3.3.5.3 Walk four steps forward, then repeat line.

1.3.3.5.4 Repeat line without moving.

1.3.3.5.5 Repeat half the line while standing still. Repeat line while walking four steps left.

1.3.4 Creative Movement

1.3.4.1 Have students use a stick as an imaginary object.

1.3.4.2 Have students, individually, become some type of machine.

1.3.4.3 Have students, in a group of at least four, become a machine.

1.3.4.4 Individually, with body, have students blow up like a balloon and then "pop it."

1.3.4.5 Have students play the game of "Charades."

1.4 Internal Assets

1.4.1 Observation

1.4.1.1 In groups of two, have students observe each other. On signal, have them turn away and change three items about themselves. Turn back to partner and attempt to notice what was changed.

1.4.1.2 Review Performing Dramatics A, Teaching Strategy 1.2.2.6.

1.4.1.3 Review Performing Dramatics A, Teaching Strategy 1.2.2.7.

1.4.2 Concentration

1.4.2.1 Have students choose a situation in which they would like to achieve something. Perform a skit with one other person, trying to achieve their own purpose.

1.4.2.2 Have students perform a skit, while a person in the audience heckles the performer. Actors should keep their concentration.

1.4.2.3 Have students concentrate on an idea. Answer questions asked by class, without having attention on idea waver.

1.4.2.4 Have students play the game, "Simon Says."

1.4.3 Sense Memory

1.4.3.1 Have students discuss the five senses of the body which include smell, taste, touch, sight, and sound.

1.4.3.2 Have students, with a partner, play an imaginary game of sports.

1.4.3.3 Have students take a walk around campus, noting all the sounds heard. Discuss upon return to class.

1.4.3.4 Have blindfolded students taste different foods. Have them guess what the food is, describe the taste, and relate feeling about taste.

1.4.3.5 Have blindfolded students smell different foods. Have them guess what the food is, describe the smell, and relate feelings about the smell.

1.4.3.6 Have students pantomime eating a particular type of food.

1.4.3.7 Have students climb an imaginary ladder.

1.4.4 Memorization

1.4.4.1 Have students, given a role, underline their speeches in their script.

1.4.4.2 Have students study lines by units, visualizing action, keeping in mind scene's purpose, and progression of ideas and emotions.

1.4.4.3 Have students repeat the lines of a character with expression, while walking through the blocking, visualizing other players and their positions.

1.4.4.4 Have students repeat lines of dialogue just before going to bed at night.

1.4.4.5 Have students rehearse a role without a script. Students should be cued only when absolutely necessary.

1.4.4.6 Have students, given a role, repeat all the lines of dialogue of other characters on a tape, leaving space for the lines of their own character. Play tape, repeating own lines when cue is heard.

1.5 Voice

1.5.1 Have students listen to a lecture/demonstration concerning vocal skills. Vocal skills include pitch, breath, inflection, rate (duration, pause), articulation, pronunciation, volume, and emphasis. (Appendix E-1)

1.5.2 Have students say a sentence with varied inflection and rate. (Appendix E-2)

1.5.3 Have students repeat a sentence, each time emphasizing a different word and each time increasing in volume. (Appendix E-2)

1.5.4 Have students repeat four tongue twisters, clearly, on tape. (Appendix E-3)

1.5.5 Have students select a tongue twister. Memorize it and repeat it with good vocal skills, four times with moderate speed. (Appendix E-3)

1.5.6 Have students repeat the list of words Frequently Mispronounced on tape. (Appendix E-4)

1.5.7 Have students write a fifty word paragraph, incorporating seven words from the Frequently Mispronounced list. Repeat paragraph with good vocal skills. (Appendix E-4)

1.5.8 Have students repeat the alphabet in one breath.

1.5.9 Have students repeat a passage or poem in one breath.

1.5.10 Have students repeat two poems of at least five lines, that express different emotions, with good vocal skills. When reading, vary the rate between the two.

1.5.11 Given a selected emotion, have students repeat a sentence with that emotion. (Appendix E-3)

1.6 Performance

1.6.1 Pantomime

1.6.1.1 Have students listen to a lecture relating to the elements that compose a pantomime. (Appendix F-1, F-5)

1.6.1.2 Have students perform an action in pantomime, on video tape. Replay the tape. Discuss the strengths and weaknesses of performance. (Appendix F-2, F-5)

1.6.1.3 Have students plan in writing, and perform a solo pantomime which tells a story. (Appendix F-4, F-5)

1.6.1.4 Have students plan in writing, and perform a group pantomime which tell a story. (Appendix F-4, F-5)

1.6.2 Monologue

1.6.2.1 Have students listen to a lecture relating to the elements which compose a monologue. (Appendix G-1, G-3)

1.6.2.2 Have students choose a monologue of at least two minutes, memorize material, and perform. (Appendix G-2, G-3)

1.6.3 Poetry Reading

1.6.3.1 Have students listen to a lecture relating to the elements which compose a poetry reading. (Appendix J-1, J-2, J-3)

1.6.3.2 Given a poem, have students read poem with good vocal skills on a tape. Play back tape. Discuss strengths and weaknesses of performance.

1.6.3.3 Have students plan, prepare, and perform a poetry reading, which includes at least three poems related to one subject. (Appendix J-3)

1.6.4 Skit

1.6.4.1 Have students listen to a lecture relating to the elements which compose a skit. (Appendix I-1, I-3)

1.6.4.2 Given three unrelated words, in groups, have students plan/perform a skit in which these words are used. (Appendix I-3)

1.6.4.3 Given a picture, in a group, plan/perform a dramatization of a story which is suggested by the picture. (Appendix I-3)

1.6.4.4 Given a particular emotion, in groups, plan/perform a skit in which these emotions are expressed. (Appendix E-6)

1.6.4.5 Given a particular problem, in groups, plan/perform a skit. (Appendix I-2)

1.6.5 Improvisation

1.6.5.1 Have students listen to a lecture relating to the elements which compose and improvisation. (Appendix I-1, I-3)

1.6.5.2 Have students in groups of two, select a character, placing one outside a door, the second inside. The first reacts to the actions of the second and vice versa. (Appendix I-3)

1.6.5.3 Have students in groups of not more that four, each choose a character. React to each other in a trapped elevator situation. (Appendix I-3)

1.6.6 Readers Theatre

1.6.6.1 Have students listen to a lecture relating to the elements which compose a readers theatre performance. (Appendix L-1, L-4)

1.6.6.2 Have students perform in at least two readers theatre performances. (Appendix L-2, L-4)

2.0 The student will be able to pass one or more written, oral, and/or demonstration exams covering stage terms and acting techniques. (Appendix M)

2.1 Have students study Theatrical Terminology List.

2.2 Have students review theatrical terminology orally and watch demonstrations given by teacher or peers.

2.3 Have students develop a personal glossary by entering selected theatrical terms and definitions in a notebook.

3.0 The student will be able to demonstrate the ability to listen selectively by passing oral, written, and/or demonstration exams on material received through the use of lectures, tapes, records, and other sound media.

3.1 Discuss general courtesy.

3.2 Discuss the purpose of sounds.

3.3 Have students analyze the reasons for inattentive listening skills or habits.

3.4 Have students stand at each window in the room. All students list sounds heard outside. Compare the lists of the sitters and the standers.

3.5 Have students select someone they consider to be a good listener and write a description of him in which he show he possesses good skills.

3.6 Have students perform skits showing poor listening skills or habits.

3.7 Have students perform skits that illustrate what might happen when information has not been heard correctly.

3.8 Have students listen for their cues when performing with them.

3.9 Have students listen to fellow actors speak while rehearsing or performing with them.

3.10 Have students listen attentively while peers and/or others perform.

3.11 Have students listen to directions on a tape and follow through with the directions.

4.0 The student will be able to, given a selected scene or play, to write an analysis that includes study of both character and structure.

4.1 Review Performing Dramatics A Teaching Strategies 1.2 1.2.1-1.2.8.

4.2 See Appendix C for Character Analysis form.

4.3 See Appendix B-6 for Play Structure Analysis form.

4.4 Review Performing Dramatics A Teaching Strategies 5.2-5.5.

5.0 The student will be able to write a four character play using correct plot structure.

5.1 Review Performing Dramatics A Teaching Strategies 1.2 1.2.1-1.2.8

5.2 Have students attend a theatrical performance and complete Play Structure Evaluation form. (Appendix B-6)

5.3 Have students watch a story television show and complete Play Structure Evaluation form. (Appendis B-6)

5.4 Have students read a one-act and/or three-act and complete Play Structure Evaluation form. (Appendix B-6)

5.5 Have students think of a problem in which they were personally involved.

5.5.1 Write a four page play about this situation, using correct play structure.

5.5.2 Label each element of play structure.

5.5.3 Exchange plays and discuss strengths and/or weaknesses.

5.6 Have students, given a published scene in which they have portrayed a character, write a dramatization of events that could happen to the character before or after this published scene.

6.0 The student will be able to demonstrate a knowledge of the elements of play production by participating, to standards set by the teacher, in a variety of selected theatrical tasks.

6.1 Publicity

6.1.1 Advertising

6.1.1.1 Have students discuss the purpose of advertising.

6.1.1.2 Have students make a list of different ways to advertise a play or theatrical program.

6.1.1.3 Have students choose one way to advertise and carry through a project for a selected scene or play.

6.1.2 Tickets

6.1.2.1 Have students discuss the purpose and types of tickets for a theatrical production.

6.1.2.2 Have students set up a ticket system for a selected scene or play and put it to use.

6.1.3 Programs

6.1.3.1 Have students collect theatrical programs from various theatre groups. Study the formats.

6.1.3.2 Have students plan and write a program for a selected scene, play, or program.

6.2 Set

6.2.1 Have students discuss purpose of a set.

6.2.2 Have students discuss similarities and differences of furniture placement on stage use real life.

6.2.3 Have students collect pictures of various furniture and room accessories for different times in history and life styles. Post in class and discuss.

6.2.4 Have students given a play or scene, design a set and present to class.

6.2.5 Given a play or scene, in writing place furniture in appropriate places.

6.3 Properties

6.3.1 Have students discuss purpose of properties.

6.3.2 Have students prepare a prop list for a performance they are in.

6.3.3 Have students create a hand prop which can be used in a performance.

6.4 Costumes

6.4.1 Have students collect pictures of clothing and hairstyles for varied age groups, sex, life-styles, and times in history. Post and discuss in class.

6.4.2 Have students given a play or scene, prepare a costume list for each character they portray.

6.4.3 Given a character in a play or scene, have students develop and plan an appropriate costume.

6.5 Make-Up

6.5.1 Have students discuss purpose of make-up for the stage.

6.5.2 Have students listen and watch a guest speaker talking about make-up.

6.5.3 Have students find pictures of different people which show varied facial features and characteristics. Display in class.

6.6 Directing

6.6.1 Have students discuss duties and responsibilities of a director.

6.6.2 Given a play or scene, have students block the action.

6.6.3 Have students serve as a director for a selected play or scene.

7.0 The student will be able to objectively judge themselves, their peers, and others by making oral and written critiques of classroom, and public performances in accordance with criteria to be established by the teacher.

7.1 Have students write a paper stating the skills they have learned, the skills they have perfected, and skills which need work.

7.2 Have students evaluate an outside live theatrical performance, using the appropriate evaluation form. Discuss in class.

7.3 Have students evaluate their peers in a theatrical performance, using the appropriate evaluation form.

7.4 Have students compile a notebook of all evaluation forms they receive.

Performing Dramatics A

Suggested Sequence of Instruction and Time Frame

Sequence of Instruction	Time Frame
1. Theatre Background	1 week
2. Theatrical Terms Play Structure Character and Structure Analysis	3 weeks
3. Stage Directions Basic Movement	1 1/2 weeks
4. Motivation Creative Movement	1 1/2 weeks
5. Observation Concentration	1 week
6. Sense Memory	1 week
7. Voice Listening	2 weeks
8. Writing a Play	2 weeks
9. Pantomime Evaluation	2 weeks
10. Monologue Evaluation	2 weeks
11. Poetry Reading Evaluation	1 1/2 weeks
12. Skit Evaluation	2 weeks
13. Improvisation Evaluation	1 1/2 weeks
14. Readers Theatre Evaluation	2 weeks
15. Memorization Published Scenes Play Production	7 weeks
16. Memorization Published One-Acts Play Production Evaluation	5 weeks

SWEETWATER UNION HIGH SCHOOL DISTRICT

FINE ARTS-DRAMA

VI	Performing Dramatics B (8-9)	
Level	Program	Code
	1975	

PROGRAM DESCRIPTION

Performing Dramatics B is a one year course open primarily to 9th grade students. 8th grade students may enroll only with the instructor's approval. There are no prerequisites to this course and the course may be repeated only with the instructor's approval. This course will provide basic training in dramatic skills and techniques which may include, but are not limited to, pantomime, role-playing, improvisation, creative dramatics, play analysis, character analysis, stage vocabulary, stage techniques, play writing, and oral interpretation. Moreover, this course is designed to develop and enrich the individual dramatic potential of each student. The final project of this course is the production of a full length program. In preparation for the project students will be introduced to play production techniques: directing, costuming, make-up, set design, properties, and publicity. Participation and/or observation at District Senior High and Junior High Dramatic Festivals will be strongly encouraged. Students will be urged to attend dramatic performances throughout the District and community.

GOALS

1. Students will acquire knowledge of theatre background and develop basic dramatic skills and techniques.
2. Students will acquire the self-discipline necessary for the performance of dramatic activities.
3. Students will use their creative imagination by applying this to developing dramatic presentations.
4. Students will understand the art and skill of any individual or group pursuit, and commit themselves to a cooperative effort as this relates to the dramatic arts.
5. Students will acquire a knowledge of those factors that characterize a good theatrical presentation or performance, and be able to evaluate such.
6. Students will acquire a knowledge of the structure and elements inherent in any play.
7. Students will acquire a knowledge of play production.

Performing Dramatics B (8-9)
(2)

OBJECTIVES

Upon completion of Performing Dramatics B, the students will be able:

1. To perform in a variety of dramatic activities before a minimum of three different audiences at an acceptable level of competence set by the teacher.

2. To pass one or more written oral, and/or demonstration exams covering stage terms, and acting techniques.

3. To demonstrate the ability to listen selectively by passing oral, written, and/or demonstration exams on material received through the use of lectures, tapes, records, and other sound media.

4. To write a one set play with a minimum of four characters, using correct plot structure.

5. Given a selected scene or play, to write an analysis that includes study of both character and structure.

6. To participate in at least one major production.

7. To demonstrate to the teacher's satisfaction acceptable level skills in at least four of the following areas of play production:

    a. Advertising
    b. Direction
    c. Properties
    d. Lighting
    e. Costuming
    f. Make-up
    g. Set design

8. To objectively judge themselves, their peers, and others by making oral and written critiques of classroom and public performances, in accordance with criteria to be established by the teacher.

PERFORMING DRAMATICS B

TEACHING STRATEGIES:

1.0 The student will be able to perform in a variety of dramatic activities before a minimum of three different audiences at an acceptable level of competence set by the teacher.

1.1 Theatre Background

1.1.1 Have students associate with the words "theatre" and "dramatics" by responding with words that come to mind. Write responses on the board. Discuss in class.

1.1.2 Have students discuss the definition of fine arts and the areas included in this classification.

1.1.3 Have students write a four page report on one of the areas of fine arts. Deliver the report to class.

1.1.4 Have students discuss aesthetics and how it relates to all of the fine arts.

1.1.5 Have students attend a program in the area of fine arts, other than theatre. Discuss program(s) in class.

1.1.6 Have students prepare a bulletin board which includes material from all the fine art areas.

1.1.7 Have students discuss the Shakespearean quote-

"All the world's a stage,
And all the men and women merely players'
They have their exits and their entrances;
And one man in his time plays many parts."

1.1.8 Have students discuss role-playing and the types of roles found in everyday life.

1.1.9 Have students find very dramatic newspaper stories. With members of class, dramatize the stories.

1.1.10 Have students discuss the difference between theatre and life.

1.1.11 Have students discuss the importance of the audience and different types of audiences.

1.2 Play Structure

1.2.1 Have students listen to a lecture relating to the standard structure of a play. (See Appendix B-1, B-2, B-3, B-4)

1.2.2 Have students discuss characters- the people or animals in a play.

1.2.2.1 After being given a situation and a character, have students analyze the character by completing the Character Analysis form. (See Appendix C)

1.2.2.2 After watching a story television program, have students analyze one of the characters by completing the Character Analysis form. (See Appendix C)

1.2.2.3 Have students choose an object or costume accessory. Create a character that would use this article, and with other members of the class, dramatize this character.

1.2.2.4 Have students write a biography of a character they portrayed from a published play.

1.2.2.5 Have students discuss the physical traits of a person. Traits include movement, gestures, facial expressions, behavior, and voice.

1.2.2.6 Have students observe people in different places and situations of everyday life. Keep a journal of the observation made. Discuss observations in class.

1.2.2.7 Have students observe each major age group. Keep a journal of what was observed about the people. Discuss in class.

1.2.2.8 Have students choose a character from a newspaper, magazine, or television program, and complete the following activities:

1.2.2.8.1 Describe the home of the character. Find pictures that show home and furnishings. Display in class.

1.2.2.8.2 Find a picture of the type of transportation the character uses. Display in class.

1.2.2.8.3 Describe the type of work this character would be involved in, his pay, where, etc.

1.2.2.8.4 Describe in full the types of hobbies and recreational activities the character would be involved in.

1.2.2.8.5 Plan a vacation for the character. Decide on the length of stay, method of travel, where he will stay, and activities during the vacation.

1.2.3 Have students discuss actions- the movements of the characters.

1.2.3.1 After watching a story film, have students list at least 15 actions which took place.

1.2.3.2 After watching a story television show, have students list at least 15 actions which took place.

1.2.4 Have students discuss emotions- the feelings of the characters.

1.2.4.1 After watching a story television program, have students list 10 emotions that were expressed.

1.2.4.2 Have students list in writing, 10 emotions they have seen expressed by family, friends, or expressed by themselves.

1.2.4.3 Have students design a collage of people expressing different emotions.

1.2.5 Have student discuss dialogue- the words spoken by the characters.

1.2.5.1 After watching a story television program, write at least two speeches for three characters heard on the program.

1.2.5.2 Have students write three speeches for at least two people in their family that spoke that day.

1.2.6 Have students discuss setting- the time and place a story takes place.

1.2.6.1 Have students list 15 settings that appeared on television.

1.2.6.2 Have students list 15 places and times they have been in the last month.

1.2.7 Have students discuss conflict- the problem(s) in a play.

1.2.7.1 Have students list ten conflicts that have occurred on television.

1.2.7.2 Have students list ten conflicts that have occurred to themselves, and /or family.

1.2.8 Have students discuss theme- the human or universal message about life the play conveys. It is the main idea the author is attempting to get across.

1.2.8.1 Have students name a movie, book, or situation which expresses each theme stated below:

1.2.8.1.1 "Love is never having to say you're sorry."

1.2.8.1.2 "Love triumphs over hate."

1.2.8.1.3 "Crime doesn't pay."

1.2.8.2 Have student read selected one acts and/or three acts, and state in writing the theme of the stories.

1.2.9 Have students discuss plot- the sequence of events in a play.

1.2.9.1. Have students list in order, all the things that have happened to them since they awoke that morning.

1.2.9.2 After watching a story television program, list the sequence of events.

1.2.9.3 Have students read selected one acts and/or three acts and describe in writing each situation which makes up exposition, initial incident, rising action, climax, falling action, and conclusion.

1.2.9.4 Have students watch a story television program, and describe in writing, each situation which makes up exposition, initial incident, rising action, climax, falling action, and conclusion.

1.3 Movement

1.3.1 Stage Directions

1.3.1.1 Have students discuss stage areas, body positions, crosses, counters, turns, and footing. (See Appendix D-1)

1.3.1.2 Have students plot their own stage directions, and demonstrate to class.

1.3.1.3 After watching peers walk through various stage directions, have students write the particular directions that were used.

1.3.1.4 Have students, when planning and/or preparing a scene, skit, or play, indicate all directions from beginning to end. (Blocking)

1.3.1.5 Have students take a written test on stage directions.

1.3.2 Basic Movement

1.3.2.1 Have students discuss the various areas of movement and techniques used with each. Areas of movement include walking, sitting, rising, entering, and exiting. (Appendix D-2)

1.3.2.2 In a group, have students plan and present a skit which gives an example of each area of movement.

1.3.2.3 Have students walk across the room with correct posture. (See Appendix D-1)

1.3.3 Motivation

1.3.3.1 Have students discuss motivation as it relates to movement.

1.3.3.2 Have students watch a story television program. Write down ten movements and the reason for the movements. Discuss in class.

1.3.3.3 Have students, individually, assume a pose. Have class justify the pose by finding a reason for maintaining it.

1.3.3.4 After looking at a particular picture, in a group, have students plan and present a skit which shows the action that led up to the picture.

1.3.3.5 Have students, individually, repeat a line of dialogue in the following ways:

1.3.3.5.1 Repeat line and walk four steps left.

1.3.3.5.2 Repeat line while walking four steps left.

1.3.3.5.3 Walk four steps forward, then repeat line.

1.3.3.5.4 Repeat line without moving.

1.3.3.5.5 Repeat half the line while standing still. Repeat remaining lines while walking four steps right.

1.3.4 Special Movement

1.3.4.1 Have students listen and watch a demonstration explaining types of special movement and techniques used with each. Special movement includes dying, falling, slaps, eating, drinking, bows, curtesies, kneeling, telephoning. (See Appendix D-3)

1.3.4.2 Have students discuss the difference and similarities of special movement in real life to special movement on stage.

1.3.4.3 Have students keep a journal of special movement areas they notice in everyday life. Discuss in class.

1.3.4.4 In a group, plan and present a skit which incorporates at least four special movement problems.

1.3.5 Creative Movement

1.3.5.1 Have students move through space, pretending to be on or going through such things as brick, gum, grass, bushes, clouds, fog, waves, mud, snow, and rain.

1.3.5.2 Have students, individually, examine an imaginary box.

1.3.5.3 Have students, individually, become some type of machine.

1.3.5.4 Have students, in a group of at least five, become a machine.

1.3.5.5 Have students play the game of "Charades."

1.4 Internal Assets

1.4.1 Observation

1.4.1.1 Have students, in groups of two, look directly into each others eyes. Person A begins slow movements with arms, hands, and body. Person B is the mirror and must reflect all of A's movements. Reverse roles.

1.4.1.2 Have students observe a picture for one minute. Take away picture. In writing, have students list the things they remember about the picture.

1.4.1.3 Have students observe a picture while four students are not present. One student is called back in and the picture is described to that student by one person. He in turn describes it to the next person not originally present, until all four people are back in the room. Compare descriptions to actual picture.

1.4.2 Concentration

1.4.2.1 Have students think of a tune in their head while other music is being played.

1.4.2.2 Have students perform a skit while various sounds are playing. yet still keep concentration on what they are doing.

1.4.2.3 Have students concentrate on a piece of reading material, while a loud record plays. Answer questions about the material.

1.4.2.4 Have students, in groups of two, begin an argument. Each talks at the same time, without pause.

1.4.2.5 Have students sit in a circle of fifteen students. One student says a word; each person repeats all previous words, then adds a different word. Circle continues until no one can accurately repeat list.

1.4.3 Sense Memory

1.4.3.1 Have students discuss the five senses which include smell, taste, sound, touch, and sight.

1.4.3.2 Have students note the smells observed during lunch time. discuss in clss.

1.4.3.3 Have students take a walk around campus, noting all the sounds heard. Discuss upon return to class.

1.4.3.4 Have students pick up and examine various items of different looks, weights, and sizes. In writing, describe each item, in terms of the senses.

1.4.3.5 Have the students, while blindfolded, taste different foods, guessing what the food is, describing the taste, and telling how they feel about the taste.

1.4.3.6 Have students, in groups of two, take turns leading their partner around the room, blindfold. Person blindfolded should touch and examine as many objects as possible. Discuss experience in class.

1.4.4 Memorization

1.4.4.1 Have students, given a role, underline their speeches in their script.

1.4.4.2 Have students study lines by units, visualizing action, keeping in mind scene's purpose and progression of ideas and emotions.

1.4.4.3 Have students repeat lines of their character with expression, while walking through part, visualizing other players and their positions.

1.4.4.4 Have students repeat lines just before going to bed at night.

1.4.4.5 Have students, rehearse a role without a script in hand. Students should be cued only when absolutely necessary.

1.4.4.6 Have students, given a role, repeat all the lines of other characters on a tape, leaving space for the lines of their own character. Play tape, repeating own lines when cue is heard.

1.5 **Voice**

1.5.1 Have students listen to a lecture/demonstration relating to vocal skills. Vocal skills include breath, pitch, inflection, rate (Pause, duration), articulation, pronunciation, volume, emphasis. (See Appendix E-1)

1.5.2 Have students say a sentence with varied inflection, rate, and volume. (See Appendix E-2)

1.5.3 Have students repeat a sentence each time emphasizing a different word in the phrase and using a different rate. (Appendix E-2)

1.5.4 Have students repeat the alphabet in one breath.

1.5.5 Have students repeat a poem or passage in one breath.

1.5.6 Have students count 160 words of an article. The article should be read in one minute for moderate speed.

1.5.7 Have students repeat the list of Frequently Mispronounced Words on a tape. (Appendix E-4)

1.5.8 Have students select a tongue twister and memorize it. Repeat it with good vocal skills, five times with moderate speed. (Appendix E-3)

1.5.9 Have students write a sixty-word paragraph, incorporating nine words from the Frequently Mispronounced Words list. Repeat the paragraph with the paragraph with good vocal skills.

1.5.10 Have students repeat two poems of at least eight lines that express varied emotions. Each time read, rate should vary.

1.6 Performance

1.6.1 Pantomime

1.6.1.1 See Performing Dramatics A Teaching Strategy 1.6.1.1.

1.6.1.2 See Performing Dramatics A Teaching Strategy 1.6.1.2.

1.6.1.3 See Performing Dramatics A Teaching Strategy 1.6.1.3.

1.6.1.4 See Performing Dramatics A Teaching Strategy 1.6.1.4.

1.6.2 Monologue

1.6.2.1 See Performing Dramatics A Teaching Strategy 1.6.2.1.

1.6.2.2 See Performing Dramatics A Teaching Strategy 1.6.2.2.

1.6.3 Programmed Reading

1.6.3.1 Have students listen to a lecture relating to the elements which compose a programmed reading. (Appendix K-1, K-2, K-3)

1.6.3.2 Have students plan, prepare, and perform a programmed reading which includes at least three selections. At least one must be of drama, and one of poetry. (Appendix K-3)

1.6.4 Improvisation

1.6.4.1 See Performing Dramatics A Teaching Strategy 1.6.5.1.

1.6.4.2 See Performing Dramatics A Teaching Strategy 1.6.5.2.

1.6.4.3 Have students in groups of not more than four, each choose a character. React to each other as you are all in a taxi stuck in a traffic jam. (Appendix I-3)

1.6.4.4 See Appendix I-3, I-4 for Mars activity.

1.6.4.5 See Appendix I-2, I-3 for Improvisation ideas.

1.6.5 Readers Theatre

1.6.5.1 Have students listen to a lecture relating to the elements which compose a readers theatre performance. (Appendix L-4,L-1)

1.6.5.2 Have students perform in at least 2 readers theatre performances (Appendix L-2, L-4)

1.6.5.3 Have students write at least 1 readers theatre script. (L-3)

1.6.6 Published Scene

1.6.6.1 See Performing Dramatics A Teaching Strategy 1.6.6.1.

1.6.6.2 Have students, in groups, plan, practice, and perform in at least four published scenes. (Appendix I-3)

1.6.7 Published One-Acts

1.6.7.1 See Performing Dramatics A Teaching Strategy 1.6.7.1.

1.6.7.2 Have students, in groups, plan, practice, and perform in at least two published one-acts. (Appendix I-3)

2.0 The student will be able to pass one or more written oral, and/or demonstration exams covering stage terms, and acting techniques.

2.1 Have students study Theatrical Terminology List. (Appendix M)

2.2 Have students review theatrical terminology orally and watch demonstrations given by teacher or peers.

2.3 Have students develop a personal glossary by entering selected theatrical terms and definitions in a notebook.

3.0 The student will be able to demonstrate the ability to listen selectively by passing oral, written, and/or demonstration exams on material received through the use of lecture tapes, records, and other sound media.

3.1 Have students discuss what they think are good hearing skills.

3.2 Have students discuss reasons for inattentive listening during theatrical performances.

3.3 Discuss general courtesy rules.

3.4 Have students discuss the purpose of sounds.

3.5 In a listening clinic, have students analyze their individual listening problems.

3.6 Have students discuss the relationship of listening activities, purposes, and responses.

3.7 Have students keep a journal, noting correct and poor listening and hearing habits they observe.

3.8 Have students perform skits showing correct and poor listening and hearing skills.

3.9 Have students listen for their cues when performing.

3.10 Have students listen to fellow actors speak while rehearsing or performing with them.

3.11 Evaluate students on their ability to listen attentively while being given directions, discussions, and lectures.

4.0 The student will be able to write a one set play with a minimum of four characters.

4.1 Review Performing Dramatics B Teaching Strategies 1.2 1.2.1-1.2.9.

4.2 Have students read a one-act play, and complete Play Structure Evaluation form. (Appendix B-7)

4.3 Have students read a three-act play, and complete Play Structure Evaluation form. (Appendix B-7)

4.4 Have students attend a theatrical performance and complete Play Structure Evaluation form. (Appendix B-7)

4.5 Have students develop a play in writing, with correct play structure, from a picture show by the teacher.

4.6 Have students write a play, with correct play structure, developed from a problem that they experienced themselves. Share in class. Discuss the strengths and weaknesses.

4.7 Have students write a play after being given the following imformation:

4.7.1 After being given names of characters, description of characters, and background information, write an exposition in play form.

4.7.2 After being given an initial incident, have students write the initial incident in play form.

4.7.3 After being given the climax situation, have students write the rising action and climax in play form.

4.7.4 After being given the resolution of the story have students write the falling action and resolution in play form.

5.0 The student will be able, given a selected scene or play, to write an analysis that includes study of both character and structure.

5.1 Review Performing Dramatics B Teaching Strategies 1.2 1.2.1-1.2.9.

5.2 Review Performing Dramatics B Teaching Strategies 4.2 4.3-4.4

5.3 See Performing Dramatics A Teaching Strategy 5.5.

5.4 See Performing Dramatics A Teaching Strategy 5.6.

5.5 See Appendix C for Character Analysis form.

5.6 See Appendix B-7 for Play Structure Analysis form.

6.0 The student will be able to participate in at least one major production.

6.1 Have students plan, prepare, and/or perform in a program of at least three scenes before and audience other than classroom peers.

and/or

6.2 Have students plan, prepare, and/or perform in a one-act play before an audience other than classroom peers.

and/or

6.3 Have students plan, prepare, and/or perform in a program of at least two one-act plays before their parents.

and/or

6.4 Have students plan, prepare, and/or perform in a program of at least six scenes and two one-act plays before a school assembly or parents.

and/or

6.5 Have students plan, prepare, and/or perform in a three-act play before a school assembly or parents.

7.0 The student will be able to demonstrate to the teacher's satisfaction acceptable level skills in at least four of the following areas of play production:

a. Advertising
b. Direction
c. Properties
d. Lighting
e. Costume
f. Make-up
g. Set Design

7.1 Publicity

7.1.1 Advertising

7.1.1.1 Have students discuss the purpose of advertising.

7.1.1.2 Have students list different ways to advertise a play or theatrical program.

7.1.1.3 Have students choose ways to advertise a play and use those methods to advertise a play, scene, or theatrical performance.

7.1.1.4 Have students devise methods in which to increase attendance to campus theatrical functions and/or make themselves known on campus. Carry through with methods deemed the best.

7.1.2 Tickets

7.1.2.1 Have students discuss the purpose and types of tickets for theatrical productions.

7.1.2.2 Have students set up a ticket system for a selected scene, play, or program.

7.2 Set Design

7.2.1 Have students discuss purpose of a set.

7.2.2 Have students discuss the similarities and differences of furniture placement on stage versus real life.

7.2.3 Have students collect pictures of various types of furniture and room accessories for different times in history and real life styles. Post in class and discuss.

7.2.4 Have students, given a play or scene, design a set and present to class.

7.2.5 Given a play or scene, in writing, place furniture in appropriate places.

7.3 Properties

7.3.1 Have students discuss purpose of properties.

7.3.2 Have students prepare a prop list for each performance they are in.

7.3.3 Have students create a hand prop which can be used in a performance.

7.4 Costume

7.4.1 Have students collect pictures of clothing and hairstyles for varied age groups, sex, life styles, and times in history. Post and discuss in class.

7.4.2 Have students collect swatches of different types of fabrics. Post and label them. Discuss the types of costumes the fabrics could be used for.

7.4.3 Have students prepare a costume list for each character they portray.

7.4.4 Have students develop a costume for a character they are portraying.

7.5 Make-up

7.5.1 Have students discuss purposes of make-up for the stage.

7.5.2 Have students listen to and watch a guest speaker on the subject of stage make-up.

7.5.3 Have students find pictures of different people which show varied facial features and characteristics. Display in class.

7.5.4 Have students create a make-up job for a character they are portraying.

7.6 Direction

7.6.1 Have students discuss duties and responsibilities of a director.

7.6.2 Have students, given a play or scene, block the action fully.

7.6.3 Have students serve as a director for a selected play or scene.

7.7 Financing and Budgeting

7.7.1 Have students discuss the purpose and ways to finance and budget a theatre and its activities.

7.7.2 Have students, given a stipulated sum of imaginary money, budget a selected scene, play, or theatrical program. Be able to justify expenses.

7.8 Lighting

7.8.1 Discuss the purpose and types of lighting.

7.8.2 Have students listen to a lecture/demonstration by a stage lighting expert.

7.8.3 Have students visit a theatre to examine the lighting system.

7.8.4 Have students, given a selected play or scene, decide on the type and specific lighting to be used.

8.0 The student will be able to objectively judge themselves, their peers, and others by making oral and written critiques of classroom and public performances, in accordance with criteria to be established by the teacher.

8.1 Have students evaluate themselves by writing a paper which states the accomplishments and successes during the year, abilities, skills and deficiencies.

8.2 Have students evaluate an outside live theatrical performance, using the appropriate evaluation form.

8.3 Have students evaluate their peers in a theatrical performance, using the appropriate evaluation form.

8.4 Have students compile a notebook of all evaluation forms they receive.

8.5 In groups of three-five, have students watch the same television story program. Each student in the group should complete the appropriate evaluation form. In class, have each group compare their evaluation. Discuss results in class.

Performing Dramatics B

Suggested Sequence of Instruction and Time Frame

Sequence of Instruction	Time Frame
1. Theatre Background	1 week
2. Theatrical Terms Play Structure Character and Structure Analysis	1 1/2 weeks
3. Stage Directions Basic Movement	1 week
4. Motivation Special Movement Creative Movement	1 1/2 weeks
5. Observation Concentration	1 week
6. Sense Memory	1 week
7. Voice Listening	1 1/2 weeks
8. Writing a Play	1 1/2 weeks
9. Pantomime Evaluation	1 week
10. Monologue Evaluation	1 week
11. Programmed Reading Evaluation	2 weeks
12. Improvisation Evaluation	1 week
13. Readers Theatre Evaluation	2 weeks
14. Memorization Published Scene Play Production Evaluation	8 weeks
15. Memorization Published One-Act Play Production Evaluation	6 weeks
16. Major Production Play Production Evaluation Memorization	5 weeks

APPENDIX A
A-1 AUDIO VISUAL MATERIAL

LANGUAGE ARTS

SMP-604	Age of Elizabeth (HUMANITIES SERIES)
FS-149	Agreements (BASIC SPANISH SERIES)
SFS-1382	AMERICAN HUMORISTS, THE, Pt. I
SFS-1383	AMERICAN HUMORISTS, THE, Pt. II
FS-155	Amusements (BASIC SPANISH SERIES)
FS-15	APOSTROPHE
SMP-323	ARCHITECTURE: Why Man Builds
SMP-599	Aristotle's Ethics (HUMANITIES SERIES)
CASSETTE	ARTHUR HAILEY DISCUSSES AIRPORT
SMP-924	Authority and Rebellion (GREAT THEMES OF LITERATURE SERIES)
SMP-614	Bartleby (HUMANITIES SERIES)
	BASIC SPANISH SERIES
FS-147	Nouns
FS-148	Verbs
FS-149	Agreements
FS-150	Idioms
FS-151	Expressions of Courtesy
FS-152	Going Shopping
FS-153	Traveling
FS-154	Food and Clothing
FS-155	Amusements
FS-156	School
SFS-2060	Baucis and Philemon (MYTHS AND LEGENDS SERIES)
SMP-800	BAUERWOLK IN DER BERGEN
SMP-13	BAUX DE PROVENCE, LES
FS-960	Beowulf (CLASSICS OF MEDIEVAL ENGLISH LITERATURE SERIES)
FS-858	Body and Closing Sentences (WRITING AND REVISING SERIES)
FS-857	Body of Composition (WRITING AND REVISING SERIES)
SMP-18	BRETAGNE, PAYS DE LA MER
SMP-816	BUILDING YOUR VOCABULARY
FS-445	BY THEIR SPEECH YE SHALL KNOW THEM
SMP-634	Caesar and Cleopatra (HUMANITIES SERIES)
CASSETTE	CARL SANDBURG READING HIS POETRY
SMP-632	Character of Caesar, The (HUMANITIES SERIES)
SMP-600	Character of Oedipus (HUMANITIES SERIES)
CASSETTE	CHARLES DICKENS
CASSETTE	CHARLES FRANKEL DISCUSSES "PHILOSOPHY" WITH JOHN FISCHER
SMP-616	Chartres Cathedral (HUMANITIES SERIES)
SMP-617	CHERRY ORCHARD - Chekhov, Innovator of Modern Drama (HUMANITIES SERIES)
SMP-618	Cherry Orchard - Comedy or Tragedy (HUMANITIES SERIES)
SMP-818	CHOOSING BOOKS TO READ
SS-3	CLASSICISM AND ROMANTICISM: The Sober and the Sublime, Pt. I
SS-4	CLASSICISM AND ROMANTICISM: The Sober and the Sublime, Pt. II

LANGUAGE ARTS, Continued

	CLASSICS OF MEDIEVAL ENGLISH LITERATURE SERIES
SFS-960	Beowulf
SFS-961	Everyman
SFS-962	Oedipus the King
SFS-963	Paradise Lost
SFS-843	The Nun's Priest's Tale
FS-1760	Clauses (SENTENCE PARTS SERIES)
SFS-1407	Closer Look, a (POETIC EXPERIENCE SERIES)
FS-850	Colon, Dash, Parentheses, and Quotation Marks (PUNCTUATION SERIES)
FS-849	Comma and Semicolon (PUNCTUATION SERIES)
SMP-521	COMMUNICATING WITH THE PUBLIC
SMP-433	COMMUNICATION BY VOICE AND ACTION
SMP-823	Comparative Reading (DEVELOPING READING MATURITY SERIES)
	COMPOSITION SERIES
FS-852	Organizing an Outline
FS-853	Writing an Opening Paragraph
FS-854	Writing Paragraphs
FS-855	Editing and Rewriting
SMP-925	Conscience in Conflict (GREAT THEMES OF LITERATURE SERIES)
SMP-10	COURSES ET ACHATS
SMP-926	Crime and the Criminal (GREAT THEMES OF LITERATURE SERIES)
CASSETTE	CRITERIA FOR LITERARY EXCELLENCE
SMP-821	Critical Evaluation (DEVELOPING READING MATURITY SERIES)
SMP-817	CRITICAL THINKING: Making Sure of the Facts
SMP-619	Crocodile, The (HUMANITIES SERIES)
SFS-2062	Daedalus and Icarus (MYTHS AND LEGENDS SERIES)
SMP-523	DEER AND THE FOREST, THE
CASSETTE	DERNIER VALSE, SEUL AU MONDE, LA, BY MIREILLE MATHIEU
SFS-976	Deserted Village (GREAT BRITISH NARRATIVE POEMS SERIES)
FS-845	Developing a Topic (PARAGRAPH SERIES)
	DEVELOPING READING MATURITY SERIES
SMP-820	The Mature Reader
SMP-821	Critical Evaluation
SMP-822	Understanding Style
SMP-823	Comparative Reading
SFS-1135	DEVELOPING YOUR STUDY SKILLS, Pt. I
SFS-1136	DEVELOPING YOUR STUDY SKILLS, Pt. II
CASSETTE	DICKEN'S CHRISTMAS CAROL
SMP-615	Discussion of Bartleby, A (HUMANITIES SERIES)
SMP-624	Discussion of Doctor Heidegger's Experiment, A (HUMANITIES SERIES)
SMP-628	Discussion of Lady or the Tiger, A (HUMANITIES SERIES)
SMP-613	Discussion of My Old Man, A (HUMANITIES SERIES)
SMP-620	Discussion of the Crocodile, A (HUMANITIES SERIES)
SMP-631	Discussion of the Secret Sharer, A (HUMANITIES SERIES)
SMP-623	Doctor Heidegger's Experiment (HUMANITIES SERIES)

LANGUAGE ARTS, Continued

SMP-621	Doll's House, A, Pt. I (HUMANITIES SERIES)
SMP-622	Doll's House, A, Pt. II (HUMANITIES SERIES)
CASSETTE	DOMINIQUE, BY MIREILLE MATHIEU, C'EST DOMMAGE
FS-513	DON'T KNOW? LOOK IT UP!
CASSETTE	DRAMATIC HIGHLIGHTS FROM DON QUIXOTE OF LA MANCHA
CASSETTE	DRAMATIC HIGHLIGHTS FROM GOOD-BYE MR. CHIPS
CASSETTE	DRAMATIC HIGHLIGHTS FROM THE HOUSE OF THE SEVEN GABLES
CASSETTE	DRAMATIC HIGHLIGHTS FROM HUCK FINN
CASSETTE	DRAMATIC HIGHLIGHTS FROM JANE EYRE
CASSETTE	DRAMATIC HIGHLIGHTS FROM KIDNAPPED, Pt. I
CASSETTE	DRAMATIC HIGHLIGHTS FROM KIDNAPPED, Pt. II
CASSETTE	DRAMATIC HIGHLIGHTS FROM MAN WITHOUT A COUNTRY
CASSETTE	DRAMATIC HIGHLIGHTS FROM 1984
CASSETTE	DRAMATIC HIGHLIGHTS FROM OUR TOWN
CASSETTE	DRAMATIC HIGHLIGHTS FROM RAMONA
CASSETTE	DRAMATIC HIGHLIGHTS FROM THE BIG SKY
CASSETTE	DRAMATIC HIGHLIGHTS FROM THE CRIME OF SYLVESTER BONNARD
CASSETTE	DRAMATIC HIGHLIGHTS FROM THE LAST OF THE MOHICANS
CASSETTE	DRAMATIC HIGHLIGHTS FROM THE RED BADGE OF COURAGE
CASSETTE	DRAMATIC HIGHLIGHTS FROM THE STORM AND ANNABEL LEE
CASSETTE	DRAMATIC HIGHLIGHTS FROM TO BUILD A FIRE AND THREE SKELETON QUAY
CASSETTE	DRAMATIC HIGHLIGHTS FROM TOM SAWYER
CASSETTE	DRAMATIC HIGHLIGHTS FROM YOU COULD LOOK IT UP
CASSETTE	DRAMATIZATION OF THE C CHUTE
CASSETTE	DRAMATIZATION OF THE GREEN HILLS OF EARTH
CASSETTE	DRAMATIZATION OF LITTLE WOMEN
CASSETTE	DRAMATIZATION OF SCUTTLEBUTT
SMP-601	Early Victorian England (HUMANITIES SERIES)
SMP-827	EDGAR ALLEN POE: Background for His Works
CASSETTE	EDGAR LEE MASTER'S SPOON RIVER ANTHOLOGY
SFS-855	Editing and Rewriting (COMPOSITION SERIES)
SMP-358	E.E.CUMMINGS: The Making of a Poet
	EFFECTIVE WRITING SERIES
SMP-824	Research Skills
SMP-825	Revise and Improve
SMP-826	Learning from Advertising Language
FS-16	EMERSON'S NEW ENGLAND
CASSETTE	ERNEST HEMINGWAY READING
CASSETTE	ESSENCE OF POETRY, THE
SFS-977	Eve of St. Agnes (GREAT BRITISH NARRATIVE POEMS SERIES)
SFS-961	Everyman (CLASSICS OF MEDIEVAL ENGLISH LITERATURE SERIES)
SFS-851	Examples and Exercises (PUNCTUATION SERIES)
FS-151	Expressions of Courtesy (BASIC SPANISH SERIES)
SMP-461	FERDINANDO EL TORO
FS-838	Figures of Speech (UNDERSTANDING POETRY SERIES)
FS-154	Food and Clothing (BASIC SPANISH SERIES)

LANGUAGE ARTS, Continued

SFS-2119	Footnotes, Bibliographies, and Exhibits (HOW TO WRITE REPORTS SERIES)
CASSETTE	FOR WHOM THE BELL TOLLS
CASSETTE	FROM THE MIXED UP FILES OF MRS. BASIL E. FRANWEILER
FS-739	FUN WITH NEW WORDS -- VOCABULARY
SMP-31	FUNDAMENTALS OF ACOUSTICS
CASSETTE	GANZ PARIS: SINGT VON DE LIEBE
SFS-1378	GEOFFREY CHAUCER: Poet and Pilgrim, Pt. I
SFS-1379	GEOFFREY CHAUCER: Poet and Pilgrim, Pt. II
FS-363	Getting Down to Work (LEARNING TO STUDY SERIES)
SFS-841	Getting the Meaning from Poetry (UNDERSTANDING POETRY SERIES)
CASSETTE	GINGER PYE
FS-366	Giving a Book Report (LEARNING TO STUDY SERIES)
FS-152	Going Shopping (BASIC SPANISH SERIES)
	GREAT BRITISH NARRATIVE POEMS SERIES
SFS-975	Rime of the Ancient Mariner
SFS-976	The Deserted Village
SFS-977	Eve of St. Agnes
SFS-978	Prisoner of Chillon
SFS-979	The Pied Piper of Hamelin
SFS-980	The Lady of Shalott
CASSETTE	GREAT EXPECTATIONS
SMP-602	Great Expectations, Pt. I (HUMANITIES SERIES)
SMP-603	Great Expectations, Pt. II (HUMANITIES SERIES)
	GREAT THEMES OF LITERATURE SERIES
SMP-924	Authority and Rebellion
SMP-925	Conscience in Conflict
SMP-926	Crime and the Criminal
SMP-927	Heroes and Cowards
SMP-928	Man and Woman
SMP-929	Power and Corruption
SMP-625	Greek Myths - Myth as Fiction, History, and Ritual (HUMANITIES SERIES)
SMP-626	Greek Myths - Myths as Science, Religion, and Drama (HUMANITIES SERIES)
CASSETTE	GULLIVER'S TRAVELS
SMP-763	HAIKU
CASSETTE	HAMLET
FS-842	HAMLET
FS-1683	Hamlet - Analysis and Interpretation (SELECTED SHAKESPEAREAN TRAGEDIES SERIES)
FS-1682	Hamlet - The Plot (SELECTED SHAKESPEAREAN TRAGEDIES SERIES)
SMP-19	HAUT DE CAGNES, LE
SMP-680	HEMINGWAY, Pt. I
SMP-681	HEMINGWAY, Pt. II
SMP-927	Heroes and Cowards (GREAT THEMES OF LITERATURE SERIES)

LANGUAGE ARTS, Continued

SMP-802	IM HERTZEN EUROPAS
SMP-438	HOW TO CONDUCT A MEETING
SMP-819	HOW TO READ A NEWSPAPER
FS-839	How to Write a Poem (UNDERSTANDING POETRY SERIES)
	HOW TO WRITE REPORTS SERIES
SFS-2115	A Report that "Reports"
SFS-2116	Writing a "Paper"
SFS-2117	Writing a Book "Report"
SFS-2118	Sources and Resources
SFS-2119	Footnotes, Bibliographies, and Exhibits
SFS-2120	Writing, Presenting Information and Data
	HUMANITIES SERIES
SMP-333	The Humanities: A Search for Meaning
SMP-565	The Spirit of Rome
SMP-599	Aristotle's Ethics
SMP-600	The Character of Oedipus
SMP-601	Early Victorian England
SMP-602	Great Expectations, Pt. I
SMP-603	Great Expectations, Pt. II
SMP-604	Hamlet: Age of Elizabeth
SMP-605	Hamlet: Poisoned Kingdom
SMP-606	Hamlet: Readiness is All
SMP-607	Humanities Film Aims and Uses
SMP-608	Humanities: What They Are and What They Do
SMP-609	Macbeth: The Politics of Power
SMP-610	Macbeth: The Themes of Macbeth
SMP-611	Macbeth: The Secrets Man
SMP-612	My Old Man
SMP-613	A Discussion of "My Old Man"
SMP-614	Bartleby
SMP-615	A Discussion of "Bartleby"
SMP-616	Chartres Cathedral
SMP-617	The Cherry Orchard - Chekhov Innovator of Modern Drama
SMP-618	The Cherry Orchard - Comedy or Tragedy
SMP-619	The Crocodile
SMP-620	A Discussion of "The Crocodile"
SMP-621	A Doll's House, Pt. I
SMP-622	A Doll's House, Pt. II
SMP-623	Doctor Heidegger's Experiment
SMP-624	A Discussion of Doctor Heidegger's Experiment
SMP-625	Greek Myths - Myth as Fiction, History, and Ritual
SMP-626	Greek Myths - Myths as Science, Religion, and Drama
SMP-627	Lady or the Tiger?
SMP-628	A Discussion of "Lady or the Tiger?"
SMP-629	The Novel: What It Is, What It's About, What It Does
SMP-630	The Secret Sharer
SMP-631	A Discussion of "The Secret Sharer"
SMP-632	Shaw vs. Shakespeare: The Character of Caesar

LANGUAGE ARTS, Continued

SMP-633	Shaw vs. Shakespeare: The Tragedy of Julius Caesar
SMP-634	Shaw vs. Shakespeare: Caesar and Cleopatra
SMP-333	Humanities: A Search for Meaning (HUMANITIES SERIES)
SMP-608	Humanities: What They Are and What They Do (HUMANITIES SERIES)
SMP-607	Humanities Film Aims and Uses (HUMANITIES SERIES)
FS-150	Idioms (BASIC SPANISH SERIES)
SMP-944	Interview, The (PINTOFF FILMS SERIES)
FS-218	INTRODUCTION TO SHAKESPEARE
CASSETTE	INVINCIBLE LOUISA
SFS-2059	Jason and the Golden Fleece (MYTHS AND LEGENDS SERIES)
CASSETTE	JOHNNY APPLESEED LEGEND
SFS-2056	King Midas (MYTHS AND LEGENDS SERIES)
SFS-2058	Labours of Hercules, The (MYTHS AND LEGENDS SERIES)
SFS-980	Lady of Shalott, The (GREAT BRITISH NARRATIVE POEMS SERIES)
SMP-627	Lady or the Tiger? (HUMANITIES SERIES)
SMP-801	IM LANDE WILHELM TELL
SMP-9	L'ARRIVEE A PARIS
SMP-826	Learning From Advertising Language (EFFECTIVE WRITING SERIES)
	LEARNING TO STUDY SERIES
FS-362	Study Headquarters
FS-363	Getting Down to Work
FS-364	Using a Textbook
FS-365	Taking Notes in Class
FS-366	Giving a Book Report
FS-367	Writing a Research Paper
FS-368	Reviewing
CASSETTE	LEGENDS OF THE BIBLE, THE
CASSETTE	LET'S SING SONGS IN FRENCH
SFS-937	LIFE OF SHAKESPEARE
SFS-1387	LITERATURE OF PROTEST, Pt. I
SFS-1388	LITERATURE OF PROTEST, Pt. II
SFS-1389	LITERATURE OF PROTEST, Pt. III
SMP-328	LITERATURE: LEGACY FOR THE FUTURE
SFS-1679	Macbeth - Analysis and Interpretation (SELECTED SHAKESPEAREAN TRAGEDIES SERIES)
SMP-609	Macbeth - Politics of Power (HUMANITIES SERIES)
SFS-1678	Macbeth - The Plot (SELECTED SHAKESPEAREAN TRAGEDIES SERIES)
SMP-610	Macbeth - The Themes of Macbeth (HUMANITIES SERIES)
SMP-611	Macbeth - The Secret Man (HUMANITIES SERIES)
SMP-928	Man and Woman (GREAT THEMES OF LITERATURE SERIES)
CASSETTE	MARK TWAIN: SELECTIONS FROM LIFE ON THE MISSISSIPPI
SMP-820	The Mature Reader (DEVELOPING READING MATURITY SERIES)
SMP-343	MEXICO, CIUDAD ENCANTADORA
SMP-434	MICROPHONE SPEAKING
CASSETTE	MIRACLES ON MAPLE HILL
CASSETTE	MOBY DICK

LANGUAGE ARTS, Continued

SFS-1904	MODERN AMERICAN LITERATURE, Pt. I
SFS-1905	MODERN AMERICAN LITERATURE, Pt. II
SFS-1906	MODERN AMERICAN LITERATURE, Pt. III
FS-1676	MODERN BRITISH LITERATURE, Pt. I
FS-1677	MODERN BRITISH LITERATURE, Pt. II
CASSETTE	MON PREMIER LIVRE DE CHANSONS
SMP-12	MONT SAINT-MICHAEL, LE
SMP-612	My Old Man (HUMANITIES SERIES)
SFS-1430	MYTHOLOGY IS ALIVE AND WELL, Pt. I
SFS-1431	MYTHOLOGY IS ALIVE AND WELL, Pt. II
	MYTHS AND LEGENDS SERIES
SFS-2055	Orpheus and Eurydice
SFS-2056	King Midas
SFS-2057	The Wanderings of Ulysses
SFS-2058	The Labours of Hercules
SFS-2059	Jason and the Golden Fleece
SFS-2060	Baucis and Philemon
SFS-2061	Theseus and the Minotaur
SFS-2062	Daedalus and Icarus
SFS-2063	The Trojan War
SFS-2064	Perseus and Andromeda
SMP-544	NEWSPAPER STORY
SFS-1965	NOEL
CASSETTE	NO MAN IS AN ISLAND
SMP-629	Novel: What It Is (HUMANITIES SERIES)
SFS-1415	Novel and Charles Dickens, The (VICTORIAN AGE SERIES)
CASSETTE	NOW-GENERATION POET, THE
FS-843	Nun's Priest's Tale (CLASSICS OF MEDIEVAL ENGLISH LITERATURE SERIES)
CASSETTE	OCCULT AND THE SUPERNATURAL
SFS-962	Oedipus the King (CLASSICS OF MEDIEVAL ENGLISH LITERATURE SERIES)
CASSETTE	OGDEN NASH READS OGDEN NASH
CASSETTE	OLD YELLER
FS-852	Organizing an Outline (COMPOSITION SERIES)
SFS-2055	Orpheus and Eurydice (MYTHS AND LEGENDS SERIES)
CASSETTE	ORSON WELLES' WAR OF THE WORLDS
SFS-963	Paradise Lost (CLASSICS OF MEDIEVAL ENGLISH LITERATURE SERIES)
FS-844	Paragraph Sense, The (PARAGRAPH SERIES)
	PARAGRAPH SERIES
FS-844	Paragraph Sense
FS-845	Developing a Topic
FS-846	Unity and Coherence
FS-847	Transition and Connectives
SMP-20	PARIS A MON COEUR
SMP-977	PAS DE DEUX
SMP-798	PASTORES, LOS

LANGUAGE ARTS, Continued

	PHONICS IN READING AND SPELLING SERIES
FS-732	Short Vowels
FS-733	The Story of A, E, and O
FS-734	The Story of Ch, and Sch
FS-735	The Story of F and Ph
FS-736	The Story of L and the Controller L
FS-737	The Story of Sh
FS-738	The Story of The
FS-1759	Phrases (SENTENCE PARTS SERIES)
SFS-979	Pied Piper of Hamelin, The (GREAT BRITISH NARRATIVE POEMS SERIES)
CASSETTE	PIT AND THE PENDULUM, THE
	POETIC EXPERIENCE SERIES
SFS-1406	What is Poetry?
SFS-1407	A Closer Look
CASSETTE	POETRY OF CARL SANDBURG
CASSETTE	POETRY OF LANGSTON HUGHES
SMP-605	Poisoned Kingdom (HUMANITIES SERIES)
SMP-929	Power and Corrpution (GREAT THEMES OF LITERATURE SERIES)
FS-1758	Predicates with Complements and Objects (SENTENCE PARTS SERIES)
SFS-978	Prisoner of Chillon (GREAT BRITISH NARRATIVE POEMS SERIES)
SMP-799	PUEBLO DE ESPANA, UN
	PUNCTUATION SERIES
FS-849	Comma and Semicolon
FS-850	Colon, Dash, Parentheses, and Quotation Marks
FS-851	Examples and Exercises
SMP-381	READ BEFORE YOU WRITE
SMP-606	Readiness is All (HUMANITIES SERIES)
FS-740	READING A NEWSPAPER
SMP-638	READING AND CRITICAL THINKING
CASSETTE	READINGS FROM A FROST PRIMER
SFS-2115	Report that "Reports", A (HOW TO WRITE REPORTS SERIES)
SMP-435	REPORTING AND EXPLAINING
SMP-824	Research Skills (EFFECTIVE WRITING SERIES)
CASSETTE	RES PUBLICA (THE PUBLIC THING)
SMP-11	RESTAURANT, AU
FS-368	Reviewing (LEARNING TO STUDY SERIES)
SMP-825	Revise and Improve (EFFECTIVE WRITING SERIES)
FS-859	Revising and Editing (WRITING AND REVISING SERIES)
FS-836	Rhythms in Poetry (UNDERSTANDING POETRY SERIES)
SFS-975	Rime of the Ancient Mariner (GREAT BRITISH NARRATIVE POEMS SERIES)
CASSETTE	ROBERT FROST READS HIS POETRY
	ROMANTIC AGE IN ENGLISH LITERATURE SERIES
SFS-1402	Wordsworth and Byron
SFS-1403	Shelley and Keats

LANGUAGE ARTS, Continued

FS-156	School (BASIC SPANISH SERIES)
CASSETTE	SCIENCE FICTION IN OUR TIME
SMP-630	Secret Sharer (HUMANITIES SERIES)
	SELECTED SHAKESPEAREAN TRAGEDIES SERIES
FS-1678	Macbeth - The Plot
FS-1679	Macbeth - The Analysis and Interpretation
FS-1680	Julius Caesar - The Plot
FS-1681	Julius Caesar - Analysis and Interpretation
FS-1682	Hamlet - The Plot
FS-1683	Hamlet - Analysis and Interpretation
	SENTENCE PARTS SERIES
SFS-1757	Subjects - Simple and Complete
SFS-1758	Predicates with Complements and Objects
SFS-1759	Phrases
SFS-1760	Clauses
SFS-938	SHAKESPEARE'S LONDON
SFS-939	SHAKESPEARE'S THEATRE
SMP-634	Shaw vs. Shakespeare - Caesar and Cleopatra (HUMANITIES SERIES)
SMP-632	Shaw vs. Shakespeare - The Character of Caesar (HUMANITIES SERIES)
SMP-633	Shaw vs. Shakespeare - The Tragedy of Julius Caesar (HUMANITIES SERIES)
SFS-1403	Shelley and Keats (ROMANTIC AGE IN ENGLISH LITERATURE SERIES)
FS-732	Short Vowels (PHONICS IN READING AND SPELLING SERIES)
CASSETTE	SONGS THAT CAN HELP YOU LEARN FRENCH
FS-837	Sound Effects in Poetry (UNDERSTANDING POETRY SERIES)
CASSETTE	SOUNDER
SFS-2118	Sources and Resources (HOW TO WRITE REPORTS SERIES)
SFS-1390	SPEAKING OF LANGUAGE, Pt. I
SFS-1391	SPEAKING OF LANGUAGE, Pt. II
SMP-565	Spirit of Rome (HUMANITIES SERIES)
SMP-437	STAGE FRIGHT
FS-840	Stanza Forms and Forms of Verse (UNDERSTANDING POETRY SERIES)
FS-733	Story of A, E, and O (PHONICS IN READING AND SPELLING SERIES)
SMP-1018	STORY OF A WRITER
FS-734	Story of Ch, and Sch (PHONICS IN READING AND SPELLING SERIES)
FS-735	Story of F and Ph (PHONICS IN READING AND SPELLING SERIES)
FS-736	Story of L and the Controller L (PHONICS IN READING AND SPELLING SERIES)
FS-737	Story of Sh (PHONICS IN READING AND SPELLING SERIES)
FS-738	Story of Th (PHONICS IN READING AND SPELLING SERIES)
FS-362	Study Headquarters (LEARNING TO STUDY SERIES)
FS-1757	Subjects - Simple and Complete (SENTENCE PARTS SERIES)
FS-365	Taking Notes in Class (LEARNING TO STUDY SERIES)
CASSETTE	THIMBLE SUMMER
SMP-355	THORNTON WILDER
CASSETTE	THORNTON WILDER'S WORLD
FS-856	Title and Opening Sentence (WRITING AND REVISING SERIES)

LANGUAGE ARTS, Continued

SMP-633	Tragedy of Julius Caesar (HUMANITIES SERIES)
CASSETTE	TRAGICAL HISTORY OF THE LIFE AND DEATH OF DOCTOR FAUSTUS
FS-847	Transition and Connectives (PARAGRAPH SERIES)
FS-153	Traveling (BASIC SPANISH SERIES)
CASSETTE	TREASURY OF JOHN KEATS
SFS-2063	Trojan War (MYTHS AND LEGENDS SERIES)
SMP-325	TRUTH OF FICTION
SMP-569	TV NEWS: BEHIND THE SCENES
	UNDERSTANDING POETRY SERIES
FS-836	Rhythm in Poetry
FS-837	Sound Effects in Poetry
FS-838	Figures of Speech
FS-839	How to Write a Poem
FS-840	Stanza Froms and Forms of Verse
FS-841	Getting the Meaning from Poetry
SMP-822	Understanding Style (DEVELOPING READING MATURITY)
FS-846	Unity and Coherence (PARAGRAPH SERIES)
FS-364	Using a Textbook (LEARNING TO STUDY SERIES)
FS-148	Verbs (BASIC SPANISH SERIES)
	VICTORIAN AGE SERIES
SFS-1414	Change and Conflict
SFS-1415	The Novel and Charles Dickens
SMP-738	VIRGINIA WOOLF: THE MOMENT WHOLE
SMP-79	VISAGES DE LA VILLE LUMIERE
CASSETTE	VOYAGE OF A SLAVE SHIP
SMP-803	WALT WHITMAN'S CIVIL WAR
SFS-2057	Wanderings of Ulysses (MYTHS AND LEGENDS SERIES)
SFS-1406	What is Poetry? (POETIC EXPERIENCE SERIES)
CASSETTE	WITCH OF BLACKBIRD POND
SFS-1402	Wordsworth and Byron (ROMANTIC AGE IN ENGLISH LITERATURE SERIES)
SFS-1396	WORLD OF MARK TWAIN, Pt. I
SFS-1397	WORLD OF MARK TWAIN, Pt. II
CASSETTE	WRINKLE IN TIME, A
SFS-2117	Writing a Book "Report" (HOW TO WRITE REPORTS SERIES)
SFS-2116	Writing a "Paper" (HOW TO WRITE REPORTS SERIES)
FS-367	Writing a Research Paper (LEARNING TO STUDY SERIES)
SFS-853	Writing an Opening Paragraph (COMPOSITION SERIES)
	WRITING AND REVISING SERIES
FS-856	Title and Opening Sentence
FS-857	Body of Composition
FS-858	Body and Closing Sentences
FS-859	Revising and Editing
FS-854	Writing Paragraphs (COMPOSITION SERIES)
SFS-2120	Writing, Presenting Information and Data (HOW TO WRITE REPORTS SERIES)
SMP-357	YEVGENY YEVTUSHENKO: A POET'S JOURNEY

APPENDIX A

A-2 AUDIO VISUAL MATERIAL

FINE ARTS

SFS-1917	Age of the Baroque (AUDIO-VISUAL HISTORY OF MUSIC SERIES)
FS-1703	Aida (GREAT OPERA STORIES SERIES)
	AMERICAN ART AND ARCHITECTURE SERIES
SFS-1763	17th and 18th Centuries
SFS-1764	19th Century
SFS-1765	20th Century
	AMERICAN THEATRE SERIES
FS-1715	Late 18th Century and Early 19th Century Theatre
FS-1716	19th Century American Theatre - 1826 to 1850
SFS-1744	ANCIENT CRAFTS, MODERN TIMES: The Glassmaker -- Transparent Creations
	ANCIENT GREEK AND ROMAN THEATRES
FS-2032	Ancient Greek Theatre of Epidauros
FS-2033	Theatre of Dionysus, Pt. I
FS-2034	Theatre of Dionysus, Pt. II
FS-2035	Hellenistic Theatre of Priene
FS-2036	Roman Theatre of Orange
FS-2032	Ancient Greek Theatre of Epidauros (ANCIENT GREEK AND ROMAN THEATRES SERIES)
FS-2046	Ancient Medieval and Renaissance Theatres (HISTORY OF THE PHYSICAL THEATRE SERIES)
FS-469	ART HAS MANY USES
FS-1688	Art in Early Renaissance Italy (NATIONAL GALLERY OF ART SERIES)
FS-1697	Art in the 19th Century France (NATIONAL GALLERY OF ART SERIES)
FS-1696	Art in the United States (NATIONAL GALLERY OF ART SERIES)
FS-1695	Art of England (NATIONAL GALLERY OF ART SERIES)
FS-1951	ART OF JAPAN, Pt. I
FS-1952	ART OF JAPAN, Pt. II
FS-1694	Art of Royal France (NATIONAL GALLERY OF ART SERIES)
FS-1693	Art of Spain (NATIONAL GALLERY OF ART SERIES)
FS-1690	Art of the High Renaissance (NATIONAL GALLERY OF ART SERIES)
FS-1692	Art of the Low Countries (NATIONAL GALLERY OF ART SERIES)
FS-1689	Art of the Northern Italian Renaissance (NATIONAL GALLERY OF ART SERIES)
FS-1691	Art of the Northern Renaissance (NATIONAL GALLERY OF ART SERIES)
	AUDIO-VISUAL HISTORY OF MUSIC SERIES
SFS-1915	From the Beginnings Through the Middle Ages
SFS-1916	High Renaissance
SFS-1917	Age of the Baroque
SFS-1918	Classical Age
SFS-1919	Early Romanticism
SFS-1920	Later Romanticism
SFS-1921	Into the 20th Century
SFS-1922	Music of Our Time
SFS-1449	Auguste Rodin (ONE PIECE SERIES)

FINE ARTS, Continued

FS-1975	Background and Area Lighting (INTRODUCTION TO STAGE LIGHTING SERIES)
SMP-930	Ballet with Edward Villella (INTRODUCTION TO THE PERFORMING ARTS SERIES)
SFS-1729	Banraku (CLASSICAL THEATER OF JAPAN SERIES)
FS-1973	Basic Lighting Instruments and Accessories (INTRODUCTION TO STAGE LIGHTING SERIES)
SMP-735	BATIK
SFS-1957	Beginnings, The (JAZZ: AN AMERICAN STORY SERIES)
SFS-1960	Blues and the Depression (JAZZ: AN AMERICAN STORY SERIES)
FS-1702	Boheme, La (GREAT OPERA STORIES SERIES)
	BOOK OF ART SERIES
FS-1889	Origins of Western Art
FS-1890	Italian Art to 1850
FS-1891	Flemish and Dutch Art
FS-1892	German and Spanish Art to 1900
FS-1893	French Art from 1350 to 1850
FS-1894	British and North American Art to 1900
FS-1895	Impressions and Post-Impressions
FS-1896	Modern Art
FS-1897	Chinese and Japanese Art
FS-1898	How to Look at Art
FS-1894	British and North American Art to 1900 (BOOK OF ART SERIES)
CASSETTE	CANTATA I
CASSETTE	CANTATA II
FS-1699	Carmen (GREAT OPERA STORIES SERIES)
SFS-2084	CARMEN, Act I
SFS-2085	CARMEN, Act II
SFS-2086	CARMEN, Acts III and IV
SFS-1772	Chicago - The Golden Age of Jazz (HISTORY OF JAZZ SERIES)
FS-1897	Chinese and Japanese Art (BOOK OF ART SERIES)
	CINEMA AND ART SERIES
SFS-1955	Expressionism and "The Cabinet of Doctor Caligari"
SFS-1956	Surrealism and "Un Chien Andalou"
SFS-1918	Classical Age (AUDIO-VISUAL HISTORY OF MUSIC SERIES)
	CLASSICAL THEATER OF JAPAN SERIES
SFS-1729	Banraku
SFS-1730	Nō
	CLASSICAL THEATRE OF JAPAN: KABUKI SERIES
SFS-1971	Kabuki History and Dramatic Types
SFS-1972	Conventions of Kabuki Theatre
FS-728	Claude Monet (INTRODUCTION TO ARTS AND ARTISTS SERIES)
SMP-736	Collage (REDISCOVERY ART MEDIA SERIES)
FS-2039	Commedia Dell'Arte (ITALIAN RENAISSANCE THEATRES SERIES)
FS-1984	Complex Flats (SCENERY CONSTRUCTION SERIES)

FINE ARTS, Continued

	CONTEMPORARY AMERICAN PAINTING SERIES
SFS-1798	Romanticism
SFS-1799	Realism
SFS-1800	Modernism
SFS-1801	American Scene
SFS-1802	Let's Look At A Painting
SFS-1961	Contemporary Jazz (JAZZ: AN AMERICAN STORY SERIES)
FS-1718	Contemporary Theater Forms: Open Stage and Arena Stage (THEATER ARCHITECTURE SERIES)
FS-1717	Contemporary Theater Forms: Proscenium Stage and Variations (THEATER ARCHITECTURE SERIES)
SFS-1972	Conventions of Kabuki Theatre (CLASSICAL THEATRE OF JAPAN: KABUKI SERIES)
FS-1706	Coppelia (GREAT BALLET STORIES SERIES)
SMP-466	CREATIVE HANDS
SFS-1714	DEVELOPMENT OF THE PHYSICAL THEATRE - 500 B.C. to 1900
	DISCOVERING AMERICAN HISTORY THROUGH ART SERIES
SFS-1169	John Singleton Copley and the Art of History
SFS-1177	Discovery of the City
SFS-1557	West is a Country in the Mind
SFS-1177	Discovery of the City (DISCOVERING AMERICAN HISTORY THROUGH ART SERIES)
SFS-1399	Discussion With Paddy Chayefsky (WHAT IS DRAMA? SERIES)
SFS-1958	Dixieland Emerges (JAZZ: AN AMERICAN STORY SERIES)
FS-1735	Drafting for the Proscenium Stage (ELEMENTARY SET DESIGN SERIES)
SFS-2065	DRAMA OF CLASSICAL GREECE, Pt. I
SFS-2066	DRAMA OF CLASSICAL GREECE, Pt. II
SFS-1899	DRAMA OF THE 20TH CENTURY, Pt. I
SFS-1900	DRAMA OF THE 20TH CENTURY, Pt. II
SFS-1901	DRAMA OF THE 20TH CENTURY, Pt. III
SFS-1902	DRAMA OF THE 20TH CENTURY, Pt. IVa
SFS-1903	DRAMA OF THE 20TH CENTURY, Pt. IVb
SS-37	Dutch Painting, 17th Century (WORLD'S ART PROGRAM SERIES)
FS-2041	Early 18th Century Theatres (ENGLISH PLAYHOUSES SERIES)
SS-40	Early Flemish Painting (WORLD'S ART PROGRAM SERIES)
SS-43	Early Italian Painting (WORLD'S ART PROGRAM SERIES)
FS-2043	Early 19th Century Theatres (ENGLISH PLAYHOUSES SERIES)
SS-36	Early Renaissance 15th Century Italian Painting (WORLD'S ART PROGRAM SERIES)
SFS-1919	Early Romanticism (AUDIO-VISUAL HISTORY OF MUSIC)
SFS-1738	ELECTRONIC MUSIC, Pt. I
SFS-1739	ELECTRONIC MUSIC, Pt. II

FINE ARTS, Continued

	ELEMENTARY SET DESIGN
FS-1733	Physical Stage
FS-1734	Elements of Design
FS-1735	Drafting for the Proscenium Stage
FS-1736	Styles of Scenery
FS-1737	Special Types of Settings
	ELEMENTARY STAGE MAKE-UP SERIES
FS-1979	Straight Make-Up for Men
FS-1980	Straight Make-Up for Women
FS-1981	Making Up Youth for Old Age
FS-1982	Use of Nose Putty and Artificial Hair
FS-1734	Elements of Design (ELEMENTARY SET DESIGN SERIES)
FS-2047	Elizabethan 17th Century French Theatres (HISTORY OF THE PHYSICAL THEATRE SERIES)
SMP-730	Enameling (REDISCOVERY ART MEDIA SERIES)
SS-46	English Painting (The Great Masters) 1730 - 1860 (WORLD'S ART PROGRAM SERIES)
	ENGLISH PLAYHOUSES SERIES
FS-2040	Restoration Theatres
FS-2041	Early 18th Century Theatres
FS-2042	Late 18th Century Theatres
FS-2043	Early 19th Century Theatres
FS-2044	Middle 19th Century Theatres
FS-2045	Late 19th Century Theatres
SS-50	European Painting, 18th Century (WORLD'S ART PROGRAM SERIES)
SFS-1955	Expressionism and "The Cabinet of Doctor Caligari" (CINEMA AND ART SERIES)
SMP-739	FALL RIVER LEGEND
FS-1705	Fancy Free (GREAT BALLET STORIES SERIES)
CASSETTE	FAVORITE MUSIC OF FRANCE
SMP-354	FEDERICO FELLINI: The Director as Creator
SMP-931	Film: The Art of the Impossible (INTRODUCTION TO THE PERFORMING ARTS SERIES)
FS-1891	Flemish and Dutch Art (BOOK OF ART SERIES)
SS-44	Flemish Painting, 17th Century (WORLD'S ART PROGRAM SERIES)
SMP-530	FOG
FS-1893	French Art from 1350 to 1850 (BOOK OF ART SERIES)
SS-45	French Painting (WORLD'S ART PROGRAM)
SFS-1774	From Be-Bop Till Today (HISTORY OF JAZZ SERIES)
SFS-1915	From the Beginnings Through the Middle Ages (AUDIO-VISUAL HISTORY OF MUSIC SERIES)
FS-722	George Barque (INTRODUCTION TO ARTS AND ARTISTS SERIES)
FS-1892	German and Spanish Art to 1900 (BOOK OF ART SERIES)
SS-42	German Painting (The Old Masters) (WORLD'S ART PROGRAM SERIES)
FS-216	GIOTTO'S LIFE OF CHRIST
FS-1709	Giselle (GREAT BALLET STORIES SERIES)

FINE ARTS, Continued

	GREAT BALLET STORIES SERIES
FS-1704	Sleeping Beauty
FS-1705	Fancy Free
FS-1706	Coppelia
FS-1707	Swan Lake
FS-1708	Petrouchka
FS-1709	Giselle
	GREAT OPERA STORIES SERIES
FS-1698	Madame Butterfly
FS-1699	Carmen
FS-1700	Magic Flute
FS-1701	La Traviatta
FS-1702	La Boheme
FS-1703	Aida
CASSETTE	GREEK MYTHS IN OPERA
FS-1985	Handling Flats (SCENERY CONSTRUCTION SERIES)
SMP-463	HANDS AND CLAY
FS-2035	Hellenistic Theatre of Priene (ANCIENT GREEK AND ROMAN THEATRES SERIES)
FS-730	Henri Rousseau (INTRODUCTION TO ARTS AND ARTISTS SERIES)
SFS-1950	Henry Moore (ONE PIECE SERIES)
SFS-1916	High Renaissance (AUDIO-VISUAL HISTORY OF MUSIC SERIES)
SS-39	High Renaissance Italian Painting (WORLD'S ART PROGRAM SERIES)
	HISTORY OF JAZZ SERIES
SFS-1771	New Orleans - The Birth of Jazz
SFS-1772	Chicago - The Golden Age of Jazz
SFS-1773	The Years When Swing Was King
SFS-1774	From Be-Bop Till Today
	HISTORY OF THE PHYSICAL THEATRE SERIES
FS-2046	Ancient Medieval and Renaissance Theatres
FS-2047	Elizabethan 17th Century French Theatres
FS-2048	20th Century Theatres
FS-2049	Restoration: 18th and 19th Centuries
FS-1898	How to Look at Art (BOOK OF ART SERIES)
SFS-1907	IMPRESSIONISM IN ART AND MUSIC, Pt. I
SFS-1908	IMPRESSIONISM IN ART AND MUSIC, Pt. II
SS-38	Impressionist Painting (WORLD'S ART PROGRAM SERIES)
FS-1859	Impressions and Post-Impressions (BOOK OF ART SERIES)
SFS-1921	Into the 20th Century (AUDIO-VISUAL HISTORY OF MUSIC)
SFS-1398	An Introduction (WHAT IS DRAMA? SERIES)
FS-1776	INTRODUCTION TO ANCIENT GREEK THEATRE, Pt. I
FS-1777	INTRODUCTION TO ANCIENT GREEK THEATRE, Pt. II

FINE ARTS, Continued

	INTRODUCTION TO ARTS AND ARTISTS SERIES
FS-722	George Barque
FS-723	Paul Cezanne
FS-724	Paul Gauguin
FS-725	Kandinsky
FS-726	Paul Klee
FS-727	Piet Mondrian
FS-728	Calude Monet
FS-729	Pablo Picasso
FS-730	Henri Rousseau
FS-731	Vincent Van Gogh
CASSETTE	INTRODUCTION TO OPERA
	INTRODUCTION TO STAGE LIGHTING SERIES
FS-1973	Basic Lighting Instruments and Accessories
FS-1974	Lighting Control
FS-1975	Background and Area Lighting
	INTRODUCTION TO THE PERFORMING ARTS SERIES
SMP-930	Ballet with Edward Villella
SMP-931	Film: The Art of the Impossible
SMP-932	Opera With Henry Butler
SMP-933	The Symphony Sound With Henry Lewis and the Royal Philharmonic
SMP-934	Walter Kerr on Theatre
FS-1890	Italian Art to 1850 (BOOK OF ART SERIES)
	ITALIAN RENAISSANCE THEATRES SERIES
FS-2037	Theatres and Stage Scenery
FS-2038	Stage Scenery, Machinery, and Lighting
FS-2039	The Commedia Dell'Arte
	JAZZ: AN AMERICAN STORY SERIES
SFS-1957	The Beginnings
SFS-1958	Dixieland Emerges
SFS-1959	Storyville
SFS-1960	Blues and the Depression
SFS-1961	Contemporary Jazz
SFS-1169	John Singleton Copley and the Art of History (DISCOVERING AMERICAN HISTORY THROUGH ART SERIES)
FS-1681	Julius Caesar - Analysis and Interpretation (SELECTED SHAKESPEAREAN TRAGEDIES SERIES)
FS-1680	Julius Caesar - The Plot (SELECTED SHAKESPEAREAN TRAGEDIES SERIES)
SFS-1971	Kabuki History and Dramatic Types (CLASSICAL THEATRE OF JAPAN: KABUKI SERIES)
FS-725	Kandinsky (INTRODUCTION TO ARTS AND ARTISTS SERIES)
FS-1715	Late 18th Century and Early 19th Century Theatre (AMERICAN THEATRE SERIES)
FS-2042	Late 18th Century Theatres (ENGLISH PLAYHOUSES SERIES)
FS-2045	Late 19th Century Theatres (ENGLISH PLAYHOUSES SERIES)
SFS-1920	Later Romanticism (AUDIO-VISUAL HISTORY OF MUSIC SERIES)

FINE ARTS, Continued

	LEARNING ABOUT MUSIC SERIES
SFS-1710	Minuet and Trio
SFS-1711	Theme and Variations
SFS-1712	Sectional Rondo
SFS-1713	Sonata - Allegro
SMP-730	LEATHER
FS-1802	Let's Look at a Painting (CONTEMPORARY AMERICAN PAINTING SERIES)
FS-1974	Lighting Control (INTRODUCTION TO STAGE LIGHTING SERIES)
SMP-732	MACRAME
FS-1698	Madame Butterfly (GREAT OPERA STORIES SERIES)
FS-1700	Magic Flute (GREAT OPERA STORIES SERIES)
FS-1981	Making Up Youth for Old Age (ELEMENTARY STAGE MAKE-UP SERIES)
SS-35	Mannerist Painting, 16th Century (WORLD'S ART PROGRAM SERIES)
SMP-765	MARCEAU ON MIME
FS-1721	Material and Equipment (SCENERY PAINTING SERIES)
SFS-1990	MEDIEVAL THEATRE: The Mystery and Miracle Plays, Pt. I
SFS-1991	MEDIEVAL THEATRE: The Mystery and Miracle Plays, Pt. II
FS-229	MICHELANGELO: THE SISTINE CHAPEL
FS-2044	Middle 19th Century Theatres (ENGLISH PLAYHOUSES SERIES)
SFS-1710	Minuet and Trio (LEARNING ABOUT MUSIC SERIES)
FS-1896	Modern Art (BOOK OF ART SERIES)
FS-1800	Modernism (CONTEMPORARY AMERICAN PAINTING SERIES)
SFS-1728	Moscow Art Theatre (RUSSIAN THEATRE SERIES)
SFS-1922	Music of Our Time (AUDIO-VISUAL HISTORY OF MUSIC SERIES)
CASSETTE	MUSIC 100 - An Introduction to Music History
SMP-301	MUSIC TO LIVE BY
	NATIONAL GALLERY OF ART SERIES
FS-1688	Art in Early Renaissance Italy
FS-1689	Art of the Northern Italian Renaissance
FS-1690	Art of the High Renaissance
FS-1691	Art of the Northern Renaissance
FS-1692	Art of the Low Countries
FS-1693	Art of Spain
FS-1694	Art of Royal France
FS-1695	Art of England
FS-1696	Art in the United States
FS-1697	Art in the 19th Century France
SFS-1771	New Orleans - The Birth of Jazz (HISTORY OF JAZZ SERIES)
SFS-1764	19th Century (AMERICAN ART AND ARCHITECTURE SERIES)
FS-1716	19th Century American Theatre - 1826 to 1850 (AMERICAN THEATRE SERIES)
SFS-1730	NO (CLASSICAL THEATER OF JAPAN SERIES)
	ONE PIECE SERIES
SFS-1949	Auguste Rodin
SFS-1950	Henry Moore
SMP-327	OPERA: MAN, MUSIC, AND DRAMA

FINE ARTS, Continued

SMP-932	Opera with Henry Butler (INTRODUCTION TO THE PERFORMING ARTS SERIES)
SS-51	Origins of Modern Art, 1905 to 1914 (WORLD'S ART PROGRAM SERIES)
FS-1889	Origins of Western Art (BOOK OF ART SERIES)
SMP-462	OUR ART CLASS MAKES A FILM
FS-1723	Over-Base Coats, Pt. I (SCENERY PAINTING SERIES)
FS-1724	Over-Base Coats, Pt. II (SCENERY PAINTING SERIES)
FS-729	Pablo Picasso (INTRODUCTION TO ARTS AND ARTISTS SERIES)
SMP-303	PAINTING: A VISUAL RECORD
SS-52	Painting Between the Wars, 1919 to 1940 (WORLD'S ART PROGRAM SERIES)
FS-1726	Painting the Drop and Scrim (SCENERY PAINTING SERIES)
FS-1766	PAPER MOSAICS
FS-1987	Parallels (SCENERY CONSTRUCTION SERIES)
FS-723	Paul Cezanne (INTRODUCTION TO ARTS AND ARTISTS SERIES)
FS-724	Paul Gauguin (INTRODUCTION TO ARTS AND ARTISTS SERIES)
FS-726	Paul Klee (INTRODUCTION TO ARTS AND ARTISTS SERIES)
SMP-302	PERFORMING ARTS, THE
FS-1708	Petrouchka (GREAT BALLET STORIES SERIES)
FS-1733	Physical Stage (ELEMENTARY SET DESIGN SERIES)
FS-727	Piet Mondrian (INTRODUCTION TO ARTS AND ARTISTS SERIES)
FS-1719	Planning the Theater Building: Front of the House (THEATER ARCHITECTURE SERIES)
FS-1720	Planning the Theater Building: The Stage (THEATER ARCHITECTURE SERIES)
FS-1986	Platforms (SCENERY CONSTRUCTION SERIES)
SS-41	Post Impressionists (WORLD'S ART PROGRAM SERIES)
SMP-981	POTTER'S WORLD
SMP-549	PRACTICAL FILM MAKING
FS-1989	Ramps (SCENERY CONSTRUCTION SERIES)
FS-1799	Realism (CONTEMPORARY AMERICAN PAINTING SERIES)
	REDISCOVERY ART MEDIA SERIES
SMP-730	Enameling
SMP-733	Watercolor
SMP-736	Collage
FS-2049	Restoration: 18th and 19th Centuries (HISTORY OF THE PHYSICAL THEATRES SERIES)
FS-2040	Restoration Theatres (ENGLISH PLAYHOUSES SERIES)
SMP-425	RESULT
FS-2051	ROMAN CIRCUSES AMPHITHEATRES AND NAUMACHIAE, Pt. I
FS-2052	ROMAN CIRCUSES AMPHITHEATRES AND NAUMACHIAE, Pt. II
SFS-2036	Roman Theatre of Orange (ANCIENT GREEK AND ROMAN THEATRES SERIES)
FS-1798	Romanticism (CONTEMPORARY AMERICAN PAINTING SERIES)
SS-48	Romanticism and Realism (WORLD'S ART PROGRAM SERIES)
SFS-1913	ROMANTICISM IN ART AND MUSIC, Pt. I
SFS-1914	ROMANTICISM IN ART AND MUSIC, Pt. II

FINE ARTS, Continued

	RUSSIAN THEATRE SERIES
SFS-1727	10th Century to 1897
SFS-1728	Moscow Art Theatre
	SCENERY CONSTRUCTION SERIES
FS-1983	Simple Flat
FS-1984	Complex Flats
FS-1985	Handling Flats
FS-1986	Platforms
FS-1987	Parallels
FS-1988	Stairs
FS-1989	Ramps
	SCENERY PAINTING SERIES
FS-1721	Material and Equipment
FS-1722	Size, Prime, and Base Coats
FS-1723	Over-Base Coats, Pt. I
FS-1724	Over-Base Coats, Pt. II
FS-1725	Special Techniques
FS-1726	Painting the Drop and Scrim
SMP-329	SCULPTURE: FORMS OF LIFE
SFS-1712	Sectional Rondo (LEARNING ABOUT MUSIC SERIES)
SFS-1763	17th and 18th Centuries (AMERICAN ART AND ARCHITECTURE SERIES)
FS-1978	Shop Machinery and Tools (WORKING AIDS FOR THE THEATRE TECHNICIAN SERIES)
SFS-1983	Simple Flat (SCENERY CONSTRUCTION SERIES)
FS-1722	Size, Prime, and Base Coats (SCENERY PAINTING SERIES)
FS-1704	Sleeping Beauty (GREAT BALLET STORIES SERIES)
SFS-1713	Sonata - Allegro (LEARNING ABOUT MUSIC SERIES)
FS-2050	SOPHOCLES' ELECTRA
SS-47	Spanish Painting (The Golden Century) (WORLD'S ART PROGRAM SERIES)
FS-1725	Special Techniques (SCENERY PAINTING)
FS-1737	Special Types of Setting (ELEMENTARY SET DESIGN SERIES)
FS-1977	Stage Hardward (WORKING AIDS FOR THE THEATRE TECHNICIAN SERIES)
FS-1976	Stage Machinery and Equipment (WORKING AIDS FOR THE THEATRE TECHNICIAN SERIES)
FS-2038	Stage Scenery, Machinery, and Lighting (ITALIAN RENAISSANCE THEATRES SERIES)
FS-1988	Stairs (SCENERY CONSTRUCTION SERIES)
SMP-356	STANISLAVSKY - THE MAKER OF THE MODERN THEATRE
FS-556	STORY OF AMERICAN PAINTING
SFS-1959	Storyville (JAZZ: AN AMERICAN STORY SERIES)
FS-1979	Straight Make-Up for Men (ELEMENTARY STAGE MAKE-UP SERIES)
FS-1980	Straight Make-Up for Women (ELEMENTARY STAGE MAKE-UP SERIES)
SMP-468	STRING - KNOTTING, WEAVING
CASSETTE	STRING QUARTET, Pt. I
CASSETTE	STRING QUARTET, Pt. II

FINE ARTS, Continued

CASSETTE	STRING QUINTET
SFS-1736	Styles of Scenery (ELEMENTARY SET DESIGN SERIES)
SFS-1956	Surrealism and "Un Chien Andalou" (CINEMA AND ART SERIES)
FS-1707	Swan Lake (GREAT BALLET STORIES SERIES)
SMP-933	Symphony Sound With Henry Lewis and the Royal Philharmonic (INTRODUCTION TO THE PERFORMING ARTS SERIES)
SFS-1727	10th Century to 1897 (RUSSIAN THEATRE SERIES)
SMP-635	THEATRE, THE
	THEATER ARCHITECTURE SERIES
FS-1717	Contemporary Theater Forms: Proscenium Stage and Variations
FS-1718	Contemporary Theater Forms: Open Stage and Arena Stage
FS-1719	Planning the Theater Building: Front of the House
FS-1720	Planning the Theater Building: The Stage
FS-2053	Theatre as Ritual (TRADITIONAL THEATRE OF SOUTH INDIA SERIES)
FS-2054	Theatre as Spectacle (TRADITIONAL THEATRE OF SOUTH INDIA SERIES)
FS-2033	Theatre of Dionysus, Pt. I (ANCIENT GREEK AND ROMAN THEATRE SERIES)
FS-2034	Theatre of Dionysus, Pt. II (ANCIENT GREEK AND ROMAN THEATRE SERIES)
FS-2037	Theatres and Stage Scenery (ITALIAN RENAISSANCE THEATRES SERIES)
SFS-1711	Theme and Variation (LEARNING ABOUT MUSIC SERIES)
SMP-318	TO BE A COMPOSER
SMP-320	TO BE A CONDUCTOR
SMP-319	TO BE A PERFORMER
SMP-334	TOOT, WHISTLE, PLUNK, AND BOOM
	TRADITIONAL THEATRE OF SOUTH INDIA SERIES
FS-2053	Theatre as Ritual
FS-2054	Theatre as Spectacle
FS-1701	Traviatta, La (GREAT OPERA STORIES SERIES)
SFS-1765	20th Century (AMERICAN ART AND ARCHITECTURE SERIES)
FS-2048	20th Century Theatres (HISTORY OF THE PHYSICAL THEATRES SERIES)
FS-1982	Use of Nose Putty and Artificial Hair (ELEMENTARY STAGE MAKE-UP SERIES)
FS-731	Vincent Van Gogh (INTRODUCTION TO ARTS AND ARTISTS SERIES)
SMP-945	Violinist, The (PINTOFF FILMS SERIES)
SMP-331	VISUAL ARTS, THE
SMP-934	Walter Kerr on Theater (INTRODUCTION TO THE PERFORMING ARTS SERIES)
SMP-828	WASHINGTON IRVING'S WORLD
SMP-733	Watercolor (REDISCOVERY ART MEDIA SERIES)
SFS-1557	West is a Country in the Mind (DISCOVERING AMERICAN HISTORY THROUGH ART SERIES)

FINE ARTS, Continued

	WHAT IS DRAMA SERIES
SFS-1398	An Introduction
SFS-1399	A Discussion with Paddy Chayefsky
	WORKING AIDS FOR THE THEATRE TECHNICIAN SERIES
FS-1976	Stage Machinery and Equipment
FS-1977	Stage Hardward
FS-1978	Shop Machinery and Tools
	WORLD'S ART PROGRAM SERIES
SS-35	Mannerist Painting, 16th Century
SS-36	Early Renaissance, 15th Century Italian Painting
SS-37	Dutch Painting, 17th Century
SS-38	Impressionist Painting
SS-39	The High Renaissance Italian Painters
SS-40	Early Flemish Painting
SS-41	Post Impressionists
SS-42	German Painting (The Old Masters)
SS-43	Early Italian Painting
SS-44	Flemish Painting, 17th Century
SS-45	French Painting
SS-46	English Painting (The Great Masters) 1730 - 1860
SS-47	Spanish Painting (The Golden Century)
SS-48	Romanticism and Realism
SS-49	Baroque Art in Italy
SS-50	European Painting, 18th Century
SS-51	Origins of Modern Art, 1905 - 1914
SS-52	Painting Between the Wars, 1918 - 1940
SFS-1773	Years When Swing was King (HISTORY OF JAZZ SERIES)

APPENDIX A-3

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APPENDIX B-1

PLAY STRUCTURE

I. Characters

a. The people or animals in a play

b. Names of characters usually appear in capital letters, at the far left of a page in a script

c. A space is left between the names of characters in a script

d. Ways to learn about a character
   1. What the author says and does
   2. What the character says and does
   3. What other characters say about him

II. Actions

a. The movement of the characters

b. Are surrounded by parenthesis in a script

c. Are usually stated directly after the characters name in a script or just before the lines of dialogue in which the action should take place.

III. Emotions

a. The feelings of the character

b. Are surrounded by parenthesis in a script

c. Appears just in front of the line of dialogue which is to have that emotion.

IV. Conflict

a. The problem in a play

b. Plays usually have one major conflict and one or more smaller ones

c. Plays must have conflicts

V. Dialogue

a. The words spoken by the characters

b. Entire story is told through the dialogue

c. A line of dialogue is a sentence

d. Sentences spoken at one time or in a group is known as a speech

e. It appears directly after the characters name, unless there are action or emotions directions

f. There should be a space between speeches of different characters

VI. Setting

a. The time and place a play occurs

b. Is stated at the beginning of a play and when and if there is a time and/or place change.

VII. Plot

a. The sequence of events in a play

b. Each situation that occurs between characters makes up the plot.

APPENDIX B-2

PLAY STRUCTURE

I. Plot

a. The sequence of events in a play

b. Each situation that occurs between characters make up the plot

c. Plot is divided into parts:

1. exposition- characters are introduced, time and place are established, and the audience is told what happened before the play began

2. initial incident- the first important event to take place on stage. The problem is established

3. rising action- are the events that lead up to the climax. These events build in intensity of emotion.

4. climax- is the highest point of emotional intensity and/or action and it determines the outcome of the problem

5. falling action- events after the climax which lead to the solving of the conflicts

6. conclusion- the conflict is solved

APPENDIX B-3

PLAY STRUCTURE

I. Theme

a. The human or universal message about life the play conveys

b. It is a statement about life

c. Not all plays have themes

d. It is a generalized statement rather than specific

1. specific- Frances is cured of her fits of crying after talking with a boy in the park

2. generalized- A person may be cured of horrible fits if his behavior is accepted calmly and he learns that he is not the only one that experiences horrible fits

APPENDIX B-4

PLAY STRUCTURE EXAMPLE

STAGE DOOR

SCENE: The Footlights Club. A club for girls of the stage. The room we see is the common living room. It is comfortably furnished with unrelated but good pieces of furniture.

(Terry is asleep at the desk. There is a moment of silence, then Jean comes in, bringing with her a quiver of excitement. She flings her evening wrap on the couch, rushes to Terry and shakes her.)

JEAN: Terry! Wake up!

TERRY: What's the matter!

JEAN: We're in the movies!

TERRY: What?

JEAN: Both of us! We're in the movies! They just heard from the Coast.

TERRY: Jean! How do you know? What happened?

JEAN: Mr. Kingsley just got the telegram. They like the tests, and we're to go to the office tomorrow to sign our contracts. We leave for the Coast next week! Terry! Can you believe it?

TERRY: (Bewildered) Yes. Yes! You mean right away?

JEAN: Of course we'll only get little parts in the beginning. But there's that beautiful check every week, whether you work or not. And the swimming and the sunshine and those little ermine jackets up to here. No more running around to offices and having them spit in your eye. And a salary raise every six months if they like us. So at the end of three years it begins to get pretty good, and after five years it's wonderful, and at the end of seven years it's more money than you ever heard of.

TERRY: Seven years! What do you mean seven years!

JEAN: Yes, it's a seven-year contract that is, if they take up the options.

TERRY: But what about the stage? Suppose I wanted to act?

JEAN: Well, what do you think this is-juggling? Motion picture acting is just as much of an art as stage acting, only it's cut up more. You only have to learn about a line at a time, and they just keep taking it until you get it right.

TERRY: (Staring at Jean. A stricken pause. Then she shakes her head slowly. Her decision is made.) Oh, no.

JEAN: What?

TERRY: I couldn't

JEAN: Couldn't what?

TERRY: That isn't acting, that's piece work. You're not a human being, you're a thing in a vacuum. Noise shut out, human response shut out. But in the theatre, when you hear that lovely sound out there, then you know you're right. It's as though they'd turned on an electric current that hit you here. And that's how you learn to act.

JEAN: You can learn to act in pictures. You have to do it till it's right.

TERRY: Yes, and then they put it in a tin can, like Campbell's Soup. And if you die the next day it doesn't matter a bit. You don't even have to be alive to be in pictures.

JEAN: I suppose you call this being alive! Sleeping three in a room in this rotten dump. It builds you up, eh?

TERRY: I'm not going to stay here all my life. This is only the beginning.

JEAN: Don't kid yourself. You've been here three years, and then it's three years more, and then another three-and where are you? You can't play ingenues forever. Pretty soon you're a character woman, and then you're running a boarding house like Old Orcutt. <u>That'll</u> be nice, won't it?

TERRY: I don't know. You make me sound like a fool, but I know I'm not. All I know is I want to stay on the stage. I just don't want to <u>be</u> in pictures. An actress in the theatre, that's what I've wanted to be my whole life. It isn't just a career, it's a feeling. The theatre is something that's gone on for hundreds and hundreds of years. It's. . . I don't know. . . it's part of civilization.

JEAN: All right, you stay here with your civilization, eating those stews and tapiocas they shove at us, toeing the mark in the female seminary, buying your clothes at Klein's. That's what you like, eh?

TERRY: Yes, I like it!

JEAN: And I suppose you like this insane racket going on all night! (She throws open window-street noises start)

TERRY: (Yelling above the noise) Yes I do!

JEAN: And that Cadillac car sign going on and off like a darned lighthouse! I suppose you've got to have that to be an actress!

TERRY: YES! YES! YES! YES! YES!

JEAN: (Not stopping her) Well, not for me. I'm going out where there's sunshine and money and fun and. .

TERRY: (Shouting above her) And little ermine swimming pools up to here!

JEAN: I'm going to make something out of my life. I'm not going to stay in this lousy dump.

APPENDIX B-5

PLAY STRUCTURE EVALUATION

Title of play _____

Author of play _____

1. Name and describe each character.

2. Name the characters and list the emotions expressed by each.

3. List and describe the conflict(s) which occurred.

4. What is the setting?

5. List five specific actions completed by the characters.

6. List three lines of dialogue for two characters each.

7. List in order and describe each event in the story.

APPENDIX B-6

PLAY STRUCTURE EVALUATION

Title of play _____

Author of play _____

1. Name and describe each character.

2. Name the characters and list the emotions expressed by each.

3. List and describe the conflict(s) which occurred.

4. What is the setting?

5. List five specific actions completed by the characters.

6. List five lines of dialogue for two characters each.

7. Describe each situation below:
   a. exposition-
   b. initial incident-
   c. rising action-
   d. climax-
   e. falling action-
   f. conclusion-

APPENDIX B-7

PLAY STRUCTURE EVALUATION

Title of play _____

Author of play _____

1. Name and describe each character.

2. Name the characters and list the emotions expressed by each.

3. List and describe the conflict(s) which occurred.

4. What is the setting?

5. List ten specific actions completed by the characters.

6. List ten lines of dialogue for two characters each.

7. Describe each situation below:
   a. exposition-
   b. initial incident-
   c. rising action-
   d. climax-
   e. falling action-
   f. conclusion-
8. What is the theme of the story?

APPENDIX C

CHARACTER ANALYSIS

1. Name _____
2. Hometown _____
3. Occupation _____
4. Ethnic Background _____
5. Hobbies _____
6. Favorite TV show _____
7. Religion _____
8. Favorite Magazine _____
9. Brothers and/or Sisters

Name	Age
_____	____
_____	____
_____	____
_____	____

10. Age _____ 11. Height _____
12. Weight _____ 13. Income _____
14. Married? Yes ____ No____

    If yes, spouse name _____
15. Parents name

    _____

    _____
16. Political Party _____
17. Community Activities _____

    _____

18. Children? Give names and ages.

Name	Age
_____	_____
_____	_____
_____	_____

Circle one or more traits that suit your character:

19. If your character must make a decision, is he:

clearheaded uncertain quiet, but sure weak-willed

20. When he gives directions, is he:

forceful hesitant overly agressive timid gentle mean

21. With people whose views differ from his, is he:

prejudice broad-minded trusting uncertain suspicious

22. With people he knows well, is he:

loving cold generous soft-spoken withdrawn

23. When he talks about himself, is he:

boastful modest honest timid overbearing

24. When your character goes to work or to school, is his work:

competent excellent efficient unsatisfactory

25. Is his physical condition: excellent good fair

26. Is his vision: excellent good fair poor

27. Is his hearing: perfect slightly bad very poor

28. Is his voice: loud soft low hoarse high gruff accent

29. Is his build: muscular fat slender underdeveloped sexy

30. Is his posture: slumped stiff relaxed awkward timid assured

31. Is his clothing: fashionable out of style neat casual formal
sloppy clean dirty prim flashy good taste

32. Did he finish:

grade school high school trade school college other _____

33. Does he walk:

fast slow with a shuffle toes out toes in with a limp

34. When he sits, does he:

slouch sit straight-backed sit cross-legged relaxed

35. When no one is looking, is his facial expression:

tense angry puzzled hurt amused happy

36. When your character argues with someone, does he:

shout strike out get icy cold get sarcastic go silent mope

37. Is your character most often:

honest a habitual liar an occasional liar a slight exaggerator

38. What will be the audience attitude toward this character?

amused detached emotional dislike

39. What mannerisms does your character have?

40. How is your character similiar to you?

41. How is your character unlike you?

42. What kind of animal does your character remind you of?

43. What is your characters attitude and relationship to others. Be specific.

44. What are the attitudes and relationship of other characters to your character. Be specific.

45. What is your characters philosophy of life?

APPENDIX D-1

STAGE DIRECTIONS

STAGE AREAS

RIGHT WING

UPSTAGE RIGHT	UPSTAGE CENTER	UPSTAGE LEFT
CENTER RIGHT	CENTER	CENTER LEFT
DOWNSTAGE RIGHT	DOWNSTAGE CENTER	DOWNSTAGE LEFT

LEFT WING

AUDIENCE

Stage right or R: actor's right as he faces audience
Stage left or L: actor's left as he faces audience
Downstage or D: nearest the audience
Upstage or U: away from the audience
Center or C: middle of the stage
Wings: offstage area to right and left of acting area

BODY POSITIONS

Full Front: The actor faces directly front

Full Back: The actor stands with his back to the audience

Profile: The actor stands sideways to the audience

One Quarter: The actor turns slightly right or left from the full front position, at about a 45 degree angle.

Three Quarter: The actor turns slightly right or left from the full back position

Full Front Full Back Profile One Quarter Three Quarter

AUDIENCE

CROSS

Is indicated by an X and indicates movement from one stage area to another.

Types: Straight - is taking the shortest most direct route to destination.

Curved - is used to indicate casualness, grace, ease, and indecision.

Crosses should be avoided when another character is speaking, but if it is unavoidable, cross quietly behind the speaking character.

When speaking and crossing, cross in front of other characters.

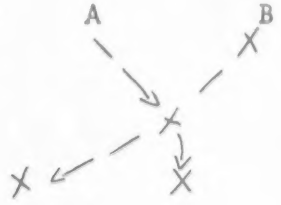
When two characters are crossing together, the character with the most lines should be in an upstage position and a short step ahead of the other character(s).

COUNTER-CROSS

Is used when a character finds himself in the direct path of another person's cross-over.

You should give way by moving a few steps in the direction the other character just came from, moving to the same place as he, and then adjusting body angle after the cross has been made.

Example:



B moves down right four steps

A moves two steps left when B is directly in front of A

B adjusts body to a one quarter position

A moves downstage to share scene with B and adjusts to a one quarter position

FOOTING

Always begin moving with the foot of the direction you are going i.e.

When moving left, begin with the left foot.

When moving right, begin with the right foot.

Body weight should be on balls of feet.

Feet should be kept together.

TURNING

Always make turns toward the audience rather than away from the audience, so that the audience can see and hear character.

POSTURE

To have good posture body weight must be correctly balanced and evenly distributed. Chest should be high, but relaxed. Back should be straight, with hip bones rotated under and forward so stomach and buttocks are drawn in.

To gain good posture: Stand against a wall that has no baseboard. Place your heels against it with your weight on the balls of your feet and with the back of your head touching the wall. Imagine that you are a marionette and that strings are attached to the crown of your head, pulling your body erect, but without tilting your head back. Hold your chest high, though relaxed. Allow your shoulders to hang free and relaxed. Now flatten the curve in your back by tilting the pelvic or hip bones under and forward. This action pulls in the abdomen and tucks under the buttocks. Holding this posture, slide your right foot forward and transfer your weight to it by moving from the wall. Bring your left foot parallel to it until your weight is on the balls of both feet. If you have followed these directions carefully, your weight is evenly distributed and you are standing with perfect posture.

APPENDIX D-2

BASIC MOVEMENT

I. WALKING - Take steps that are not too long for the body. Your thigh should lift up and forward. The calf of the leg and foot should swing from the knee. Push forward with your back foot and transfer weight effortlessly to the front foot. Keep feet pointed straight and weight on balls of feet. Eyes up! Look ahead, not down at floor.

II. SITTING - Aim to sit as casually and unobtrusive as possible. Avoid turning around to find chair. Feel chairs front edge with the back of the leg. If you feel it you know its safe to sit. Put your weight on leg that felt chair and lower yourself into chair by bending your legs, not the whole body. Sit straight unless character calls for something else. If it is a couch or large chair, don't sit too far back because it will be difficult getting up. Girls sit with knees together.

III. RISING - Without being obvious, anticipate your rise by easing to the edge of the chair. Place upstage foot back and other foot forward. Keep spine straight, putting weight on upstage foot as you rise. Then transfer weight to other foot, if it is necessary to make a cross.

IV. ENTRANCES AND EXITS - To get on and off the stage properly is not as simple as it appears. Badly done, the actor places himself at a disadvantage and mars the play.

There is no deviation from the rule: Both entrances and exits must be made on time and in character.

An entrance or exit which is not well timed will lose effect, spoil the rhythm of the play and cause a serious let down. The doorways must be cleared to avoid any awkwardness and each character must know exactly when to go on and off.

A center entrance is most striking, but any upstage entrance, making a diagonal movement toward center, is effective. Except when antecedent action requires different handling, the entering character should not linger near the door, but walk well into the scene, establish himself, and then speak.

In making an exit, start with the upstage foot and go off quickly. Do not dawdle as it causes an anticlimax and holds everybody up. The character should be as near the exit as possible before actually going out. In "breaking an exit with a speech," he goes to the door on the concluding speech, pauses to speak the final words, then turns and goes out. The remaining actors must not let the scene sag after an exit. Both entrances and exits should be well knit or there will be big holes in the play.

An entrance and exit should be built up by the lines and business of the other people in the play, or, in some types of plays, by the employment of off-stage effects such as thunder and lightning, hoofbeats, meter sounds, shouts from crowds, the opening of a door slowly or suddenly,-- and many other similar devices suitable to the situation.

Off-stage conversation (which is a part of the play), before an entrance or after an exit, should be planned. Never try to ad lib. If sufficient lines are not provided in the play, make up others.

From the first moment an actor is visible, until the time he is actually out, he must create the illusion of the character he is playing. He cannot do this if he has been talking and laughing off stage just before going on. During these moments he must exercise all of his powers of concentration and imagination, thinking the thoughts and evoking the emotions of the person he is supposed to be. By starting his entrance several paces back from the door so that his movement has gained full momentum, he can better give the impression that he has actually come from the place suggested in the play, rather than having waited in the wings for his cue. A similar method should be used in making an exit, walking off a distance past the door, taking care not to slow down while in sight of the audience.

APPENDIX D-3

SPECIAL MOVEMENT

I. DYING

a. Shot-tense immediately, inhale, and double toward wound.
b. Shot in back-twist backwards and fall stiffly to side or front.
c. Stomach-hand goes on wound, then crumple and fall.
d. Death scene-play slowly. There should be shortness of breath. Speak lines brokenly that suggest weakness but can be heard by audience.

II. FALLING

a. The secret is to keep relaxed. To lessen the shock, break the fall a little at a time. Always fall with head downstage, Practice falling on a mat.
b. Sideways-bend your knees and lean toward the side you want to fall on. Hit first with the knee, hip, and then shoulder. Extend arm to protect head. If possible break your fall by dropping against the furniture before sliding to floor.
c. Forward-relax, and crumple down. Break the fall first with knees. As your torso leans forward, slide out your arm and let your head fall on it.

III. SLAPS

a. It is difficult to fake, so must be done for real.
b. Do not hurt victim-aim at the chin and strike with a cupped hand.

IV. EATING

a. Eat real food unless your back is to the audience.
b. Must be carefully timed so chewing and swallowing won't interfere with lines. Put tiny pieces in mouth.
c. Exaggerate jaw movement to look like regular eating.
d. Never bite just before speaking.
e. Spend time cutting food, always serve small portions so food can be eaten and swallowed easily.
f. Stay away from food that crackles.

V. DRINKING

a. Use opaque glasses so audience won't see liquid.
b. Be sure to swallow if there is nothing in glass.
c. Keep hands around glass if it is not opaque.

VI. BOWS

a. Humble-is relaxed with head and back bent forward.
b. Gentell-bend hips, keeping your back straight and your head dropped slightly.
c. Kissing hand-bow low and lift ladies hand to your lips.

VII. CURTSY

a. Bow-shows respect and obedience by women servants. Keep feet close together, swing one foot slightly behind the other, bend knees quickly and bow head.
b. Court-used by ladies and gentlewomen. Hold skirt out at each side. Cross your right leg in back of your left, with the toe pointed toward the left heel. Keep back, neck, and head straight, bow from hips and lower yourself by bending your knees. The more formal the affair, the lower your curtsy.

VIII. KNEELING

Keep your back straight. With your weight on your upstage foot, drop to the floor on your downstage knee. Change your weight to the downstage knee. Slide your other leg slightly forward until it is at a right angle with the floor. Keep foot flat on floor.

IX. TELEPHONING

a. Hold the receiver with your upstage hand and keep the phone below your chin to prevent covering your mouth.
b. As you talk, think of the conversation your are hearing.
c. Work on timing so that your listening pauses are neither too short or too long.

APPENDIX E-1

VOCAL SKILLS

I. PITCH

a. Is the highness or lowness of the voice.
b. High pitch usually expresses excitement, anger.
c. Low pitch usually expresses despair, disgust.

II. INFLECTION

a. Allows the voice to glide from one pitch to another.
b. ↗ indicates rising pitch and signifies questioning.
c. ↘ indicates falling pitch and signifies finality.
d. ∧ ∪ is a combination of the two and helps add to vocal variety.

III. RATE

a. Is the speed in which one speaks.
b. Slow speed usually indicates old age, important ideas, sorrow, doubt, deliberation.
c. Fast speed usually indicates youth, excitement, happiness, anger, unimportant ideas.
d. Pausing gives emphasis to the word it follows or draws attention to the word it precedes.
e. Pauses are indicated by a slash / between words.
f. Duration of repeating the vowels and consonants can be important to the meaning and feeling the words convey.
g. The vowels and consonants can be prolonged indicated by ⟶ above the word, or the vowels and consonants can be clipped short indicated by ⌣ behind the word to be cut short.

IV. ARTICULATION

a. Is speaking clearly and distinctly.
b. Inappropriate articulation comes from careless speaking.
c. Keep mouth opened wide.
d. Be sure to stress final consonants of words final find hand strip

V. PRONUNCIATION

a. Is saying the word correctly with the right syllables and stress.
b. Look up words when not sure about them.

VI. VOLUME

a. Is the loudness or softness of the voice.
b. The voice will need to be louder for stage work, than normal everyday speaking.
c. Varying volume can help express meaning.
d. L indicates loud; S indicates soft.

VII. EMPHASIS

a. Is putting stress on particular word (s) in a sentence.
b. Changes meaning of sentence.
c. Use the particular emphasis that best suits your character and the meaning which you want to convey.
d. Is indicated by underlining the word _____ to be emphasized.

VIII. BREATH

a. For efficient speaking there must be proper control.
b. The best breathing comes from the diaphram -

Chest cavity remains still, while the waistline expands and contracts, and lower ribs rise and fall slightly.

APPENDIX B-2

PRACTICE SENTENCES

1. What are you doing?
2. Now is the time.
3. Everything is different.
4. There goes the last one.
5. How many is that?
6. There are roses growing in our back yard.
7. I couldn't help it.
8. Was John going home?
9. I'm so tired, I can hardly move.
10. Hurry up; we're late.
11. I'll invite you to my party.
12. I saw a beetle swallow up a whale.
13. The senator says the president is a fool.
14. Are your parents living?
15. I don't believe it.
16. I won't listen anymore.
17. Please let me go.
18. There's been an accident.
19. I can't.
20. I am here.
21. You're standing on my toe.
22. Relax, and count to ten.
23. I think you're frightened.
24. Which way did they go?
25. Where are you?

APPENDIX E-3

TONGUE TWISTERS

1. How much wood could a woodchuck chuck if a woodchuck could chuck wood?

2. Peter Piper picked a peck of pickled peppers; if Peter Piper picked a peck of pickled peppers, where is the peck of pickled peppers Peter Piper picked?

3. She sells sea shells by the seashore. If she sells sea shells, the seashells are real shells, I am sure.

4. A swan swam over the swell; swim swan swim. A swan swam back through the swell; well, swam swan!

5. Betty Botter bought some butter; "But," said she, "the butter's bitter. If I put it in my batter, it will make my batter bitter; but a lot of better butter will make my bitter batter better." So she bought a lot of butter better than the bitter butter and it made her bitter batter better. So 'twas better Betty Botter bought a lot of better butter.

6. A tree-toad loved a she-toad that lived up in a tree. He was a three-toed tree-toad, but a two-toed toad was she. The three-toed tree-toad tried to win the she-toad's friendly nod, for the three-toed tree-toed loved the ground that the two-toad tree-toad trod!

7. Clumsy Chris Keddy kindly kissed coquetish Kitty.

8. The weary wanderer wondered wistfully whether winsome Winifred would weep.

9. Strong Stephen Stringer snared slickly six sickly snakes.

10. Give Grimes Jim's great gilt gig whip.

11. Foolish Flavius, flushing feverishly, fiercely found fault with Flora's frivolity.

12. When hoarse Horace Norris snores, hoarse Horace Norris's cross horse snorts and crosses hoarse Horace Norris's cross horse's course.

13. Rubber baby buggy bumpers.

14. How much dew do the dew drops drop when the dew drops do drop dew?

15. Over the cobbles he clattered and clashed in the dark inn yard, and he tapped with his whip on the shutters, but all was locked and barred.

16. Many a wit is not a whit wittier than Whittier.

17. Around the rough and rugged rock the ragged rascal ran.

18. Clayton kept a kind of cat and coward asked him for it.

19. A statistician protests that the Constitution has been too frequently attacked.

20. If one of the twines of a twist do untwist, the twine that untwisteth untwisteth the twist.

APPENDIX E-4

FREQUENTLY MISPRONOUNCED WORDS

get	bet	bit
for	ore	fur
again	pen	pin
just	must	mist
because	pause	buzz
any	penny	skinny
chic	sheik	chick, cheek
duty	beauty	booty
assume	fume	doom
new	mew	moo
poor	sewer	sore
route	boot	bout
your	sewer	per
roof	proof	foot
suite	sweet	boot
what	dot	rut
worst	first	nurse
sure	sewer	per

APPENDIX E-5

NURSERY RHYMES

1. Pat-a-cake, pat-a-cake, baker's man,
Bake me a cake as fast as you can;
Pat it and prick it, and mark it with B,
Put it in the oven for baby and me.

2. Little Jack Horner
Sat in the corner,
Eating a Christmas pie;
He put in his thumb,
And pulled out a plum,
And said, What a good boy am I!

3. Georgie Porgie, pudding and pie.
Kissed the girls and made them cry;
When the boys came out to play,
Georgie Porgie ran away.

4. Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall.
All the king's horses,
And all the king's men,
Couldn't put Humpty together again.

5. Hickory, dickory, dock,
The mouse ran up the clock.
The clock struck one,
The mouse ran down,
Hickory, dickory, dock.

6. Jack Sprat could eat no fat,
His wife could eat no lean,
And so betwixt them both, you see,
They licked the platter clean.

7. Jack and Jill went up the hill
To fetch a pail of water;
Jack fell down and broke his crown,
And Jill came tumbling after.

Up got Jack, and home did trot,
As fast as he could caper,
To old Dame Dob, who patched his nob
With vinegar and brown paper.

8. Wee Willie Winkie runs through the town,
Upstairs and downstairs in his nightgown,
Rapping at the window, crying through
the lock,
"Are the children in the beds, for
now it's eight o'clock".

9. Little Boy Blue,
Come blow your horn,
The sheep's in the meadow,
The cow's in the corn;
But where is the boy
Who looks after the sheep?
He's under a haystack,
Fast asleep.
Will you wake him?
No, not I,
For if I do,
He's sure to cry.

10. Little Miss Muffet
Sat on a tuffet,
Eating her curds and whey;
There came a big spider,
Who sat down beside her
And frightened Miss Muffet away.

11. There was an old woman who lived in a
shoe,
She had so many children she didn't
know what to do;
She gave them some broth without any
bread;
She whipped them all soundly and put
them to bed.

12. Once I saw a little bird
Come hop, hop, hop,
And I cried, Little bird,
Will you stop, stop, stop?

I was going to the window
To say, How do you do?
But he shook his little tail
And away he flew.

13. There was a little girl, and she had a
little curl
Right in the middle of her forehead;
When she was good, she was very, very good.
But when she was bad, she was horrid.

14. Hush-a-bye, baby, on the tree top,
When the wind blows the cradle will rock;
When the bough breaks the cradle will fall,
Down will come baby, cradle, and all.

15. Three blind mice, see how they run;
They all ran after the farmer's wife,
Who cut off their tails with a carving knife,
Did you ever see such a thing in your life,
As three blind mice?

APPENDIX E-6

EMOTIONS

1. Embarrassed
2. Bashful
3. Frantic
4. Nervous
5. Terrified
6. Cautious
7. Excited
8. Exhausted
9. Dazed
10. Sickly
11. Worried
12. Breathless
13. Jovial
14. Distracted
15. Irritable
16.
17. Tantalizing
18. Bewildered
19. Violent
20. Boastful
21. Crushed
22. Sorrowful
23. Surprise
24. Curiously
25. Painfully
26. Kindly
27. Lazily
28. Conceited
29. Pleading
30. Sarcastically
31. Awesome
32. Tenderly
33. Eagerly
34. Respectfully
35. Impatiently
36. Indecisive
37. Politely
38. Jealously
39. Mischievious
40. Sympathetically
41. Hopefully
42. Greedily
43. Courageously
44. Shocked
45. Insulted

APPENDIX F-1

PANTOMIME

1. Pantomime is movement and gestures without dialogue.
2. Think about the action to be performed.
3. See the action in your mind.
4. Visualize your set.
5. Visualize the appearance, emotional state, and traits of your character.
6. Write down each movement step by step.
7. Choose movements which are absolutely necessary.
8. Movements should be clear, sharp, and deliberate.
9. Complete one movement at a time.
10. Remember why you are moving.
11. Visualize size, weight, and shape of an object.
12. Follow through with all movements.
13. Exaggerate movement enough to project to audience.
14. Movement should be open to the audience.
15. If the pantomime tells a story, there must be a beginning, middle and end.
16. Do not break character.
17. Practice, practice, practice!!

APPENDIX F-2

ACTION PANTOMIMES

1. Polish shoes
2. Set the table
3. Pack suitcase
4. Pick flowers
5. Dust furniture
6. Shovel snow
7. Swat flies
8. Saddle a horse
9. Wash dishes
10. Build a campfire
11. Row a canoe
12. Fish
13. Change a flat tire
14. Milk a cow
15. Iron a shirt
16. Sew on a button
17. Make a bed
18. Play a musical instrument
19. Scrub a bathtub
20. Take a picture with a camera
21. Wash hands
22. Cut several pieces of cake
23. Bake cookies
24. Put on a pair of gloves
25. Saw a board
26. Fill a car gas tank
27. Wash windows
28. Rake a lawn
29. Type a letter
30. Fly a kite
31. Wash, and set hair
32. Hang up wash
33. Swallow a pill
34. Sweep a floor
35. Shave face or legs

APPENDIX F-3

SOLO STORY PANTOMIMES

1. Your car has gone dead; you don't know why. Look over the motor, try this and that, and find a solution.
2. You are watching a great television show. The telephone keeps disturbing you.
3. While you are visiting the zoo, a tiger escapes.
4. The mail is pushed through the mail slot of your home. You pick it up, look it over. It has some terrible or fantastic news.
5. You are rushing out of the house to catch a plane. Your suitcase pops open and spills on the floor.
6. You are babysitting the 2 year and 6 year old neighbors from next door. They don't make it very easy for you.
7. You are alone in a cabin. You hear footsteps outside, someone tries the door and tampers with the window.
8. You are waiting impatiently for someone. You decide to sample the food that has been left. You discover it's poisoned.
9. You burglar a house. You think you hear someone and attempt to get away.
10. You are lost in the desert. You see a plane overhead and try to get his attention.
11. You have had a fight with your boy friend or girl friend. You are very sad. The phone rings. You continue conversation. Let the audience know how the conversation ended.
12. You are an inmate in prison awaiting a list minute reprieve in death row.
13. You are reading a book and you are being bothered by mosquitos.
14. Hunt for a piece of lost jewelry that is very expensive.
15. You have a picture to hang. You try many different places on the wall. you just can't decide where to put it.
16. You are waxing your floor. It's hard work. You are proud of your work. You leave and return forgetting the floor has just been waxed.
17. You are taking your first steps after a serious illness.

18. You are waiting for your wife to get ready for a business dinner. She is taking her time and you are nervous.

19. You receive a package. You hear something in it. You think it is a bomb.

20. You are very hungry and have no money. You walk down the street and pass a bakery.

21. You are being surrounded by fire. You fight to escape. It is hard to breathe.

22. You have been given a Christmas present with orders not to open it until Christmas. You can not stand not knowing.

APPENDIX F-4

GROUP STORY PANTOMIMES

1. Your son/daughter, unconscious since an auto accident 2 weeks ago, opens his eyes and recognizes you.

2. Your doctor tells you there is no hope for your recovery from your long illness. You have insisted in knowing the truth.

3. You are proud of your flower garden. You take a friend out to see them and the next door neighbor has pulled them all up.

4. You are a shy student. You look at someone elses' test paper. The teacher catches you.

5. You are watching television instead of doing homework. Your parent catches you.

6. You are standing in front of a hotel with suitcases trying to get a cab. Someone comes along and steals your suitcases.

7. You are a cashier. You give back change. The customer believes you short-changed him. The customer demands the manager.

8. You are in church with your spouse. Your spouse falls asleep.

9. You're a little old lady at a bus depot. Your purse gets stolen.

10. It's your first day at an office job. You're very confused and the work is difficult. A person at the next desk is watching you with interest.

11. You are penniless in a big city, walking down a dirty street. You see a wallet lying on the ground. Someone sees you pick it up.

12. You are a postperson in a post office. You are to explain to a deaf person the letter needs more postage.

13. You enter a shoe store. Try on 2-3 pairs of shoes. You want to buy the last pair. The salesperson thinks the first pair is better.

14. You are at the library reading a very funny book. You laugh outloud. The librarian reminds you to be quiet. You persuade the librarian to read a passage. The librarian laughs outloud, too.

15. You sneak into the kitchen to raid the refrigerator. You drop something on the floor. You parent comes in and catches you cleaning up the mess.

16. You are very sick. You must take medicine to get well, but it tastes awful. Your mother comes in and insists you take it. You pretend to be asleep. She leaves the bottle on the table. You give it to your dog. Your mother reenters satisfied you have taken the medicine.

17. You are at a ball game. You get very excited about the game. You buy some food. The person behind you keeps trying to get you to sit down.

18. You are sitting for your portrait. The artist finishes. You are not happy with the end product.

19. You are sitting on a park bench. A woman you know walks by pushing a baby carriage. She stops to talk and the carriage gets away.

20. You are walking down a lane and you see an apple tree belonging to a mean neighbor, but you can't resist those apples. You pick some and begin to eat. The owner catches you.

21. You are giving out parking tickets. The person to whom you are giving a ticket comes running up and tries to convince you not to give it.

22. You are having your nails manicured by a brand new person and she's not doing very well.

APPENDIX F-5

PANTOMIME EVALUATION

1. Did the actor stay in character?
2. Did the actor create the illusion of a set and/or other people?
3. Did the actor develop a character?
4. Were the actions clear and well defined?
5. Were movements motivated?
6. Did the actor create an illusion of props?
7. Were movements broad enough?
8. Was movement open to the audience?
9. In a story pantomime, was there a beginning, middle, and end?
10. In a story pantomime, did the movement build to a climax?
11. Was the pantomime well planned and prepared?

Rate the performance for each participant

5 Outstanding

4 Very good

3 Good

2 Fair

1 Poor

List all participants:

_____

_____

_____

_____

APPENDIX G-1

MONOLOGUE

Points to Remember

1. Is a sustained speech by one character.
2. Analyze the character. Know why the character says or does things.
3. Study the material for meaning and emotional content, and express with voice and face.
4. Visualize the setting, set, and props.
5. Use good vocal skills that express the meaning and emotional content.
6. Decide what to do with hands. Movements should be expressive.
7. Choose eye contact that best suits the material, i.e. directly at audience or at points above the heads of audience.
8. Lines should be memorized.
9. Never lose character.
10. Hold for audience reaction when necessary.
11. Movements should be made only when it enhances the content of material and is motivated.

APPENDIX G-2

*PARTY NIGHT

Character: Girl on Telephone

Hello. . . Randy? This is Carol. You know, Carol Wallace, the girl you winked at in the hall? Oh, you wink at everyone in the hall? I'm the girl who offered to carry your books home from school. . .I know it was unusual but I wanted you to think I was an unusual girl. How did I get your number? Well, I know your last name was Morris, I knew your dad was a doctor I knew he had an office on West Street-so I just put two and two together and asked Millie for it. . . You don't think me bold for calling, do you? Oh, you think I have very good taste in boys. (gushy) Oh, Randy, you say the nicest things about yourself!

I want you to know that I admired the way you hit that home run the other day. You didn't hit a home run- it was Sammy Sharp? . . .Do you have Sammy's number handy? Oh, no, I mean, what I called for was to talk about you and me. Oh, you'd rather just talk about you. . . Well, all right, let's see. . .tell me, do you have a girl firend? (thrilled)No? (disappointed) Oh, girl friends.

Look, Randy, do you have anyone to take to the party tonight? (coy, cute) You know- something soft and cuddly to sit at your side? (disappointed) Oh, you do have something. . . your pet rabbit?. . .But wouldn't it be nice to have a girl? . . . Why? (flustered) I don't know why- I'll have to ask someone.

I want you to know that I've been secretly admiring you for months. What's that, you've only been at school for two weeks?. . .(muse to self) Then who was that big hunk of man?. . . Anyway, all I know is that all the girls at school talk about you. They say you're big, strong, handsome, kind, generous, sweet. . .huh? Oh, curly-haired too. I guess you must get all kinds of scented notes from pretty girls. . .oh, pretty notes from scented girls.

You want me to describe myself? Well, I'm five feet two inches tall. . . (frown) What do you mean, that's too short? I'm sitting down!. . . I'm a blonde in the morning, a brunette at noon, and a redhead at night. . . How do I do it? Oh, I just love all those bottles. I'm an all-American girl all bright red cheeks, white skin, blue eyes. I'm as dainty as a deer, as graceful as a swan, and as pretty as a peacock. (angry) No, they don't miss me at the zoo.

(plead) Please, Randy, say that you'll take me to the party. (sad) Oh, Randy, tell me Randy, have you given your heart to someone else? No, it just stays inside your chest and beats loyally away?

What kind of a car have you got? Really? But can this horse of yours carry both of us?. . . I don't believe you have a horse at all. What's that-bring along a sack of hay?

* Howard, Vernon. Humorous Monologues
New York; Sterling Publishing Co., Inc., 1972.

Maybe I'd better give you my address in case you decide to take me tonight. That's fifteen-fifteen Silverplato Drive. It's the house with the handcarved fence around it. Just tell the guard at the driveway that you're a friend and drive on up past the swimming pool to the front porch. One of the butlers will announce you. While you're waiting for me the gardener will show you around the grounds. Or the chauffeur can take you for a drive. You probably won't meet dad because he's in Europe lending money to some government. Mother is in South America buying up the entire coffee crop. Money, money, that's all they ever think about--Randy, are you there? Randy, Randy, are you still there . . . (look offstage, happily walk toward wing) Oh, there you are Randy-whatever made you change your mind?

APPENDIX G-2

MONOLOGUE

*MY FIRST FOOTBALL GAME

Shall I tell you about the very first football game I ever saw? Of course I didn't see it very well because Harry couldn't afford very good seats. In fact the seats we got were so far back we found it better to sit on a very sturdy branch that grew over the edge of the stadium . . . But even this was crowded. I was constantly moving over to make room for others up there: Six crows and three red-headed woodpeckers.

I must admit that Harry did everything possible for my comfort. We had popcorn, peanuts, hot dogs, ice cream bars. Best of all, Harry promised to pay me back the very next day. . .

Harry taught me the idea of the game. A man has to carry the football from one end of the field to the other. Isn't that a perfectly silly thing to make a game out of? But there they were full grown men running, falling, kicking all over the place just to have the ball for a few seconds. . . Why, they could have saved their money so each player had one.

My biggest confusion came when I tried to tell our team from the enemy team. Harry said that our team was the one with the football. But pretty soon the other team had the ball and I was all confused again.

One time I looked down and there was a player carrying a bass drum instead of a football. I asked Harry about it and he said it was the half. Well, it certainly looked like a whole drum to me. Then it was the musicians' turn to play. Of course they didn't play football. . . they played music . . . I guess someone had kicked the football over the fence because all the players were gone quite a while looking for it. But pretty soon they found it and the players came whooping back again.

I asked Harry why all the players got in a big secret huddle just before each play. He looked at me kind of funny. But when I begged and begged he finally broke down and told me what the big mystery was. It seems that the enemy team was planning to play a dirty trick on ours. They were trying to plant fifty tons of dynamite down in a corner of the field. Then they were going to try and lead our team over the buried dynamite and boom! the game would be over. . . I asked Harry if that was strictly according to the rules and he just smiled mysteriously and said nothing. Funny thing, though, as much as the teams plotted to blow each other up, nothing ever happened. . . This little incident certainly made me look up to Harry. He was the only one there who knew the secret. He knows just about everything! And he tells it all to little old me!

*Howard, Vernon. Humorous Monologues
New York: Sterling Publishing Co., Inc., 1972

He even explained to me about the men with the striped shirts. They were afraid of football and just stood off to one side and played their own little game-whistle blowing. Every time a player fell down with the ball these funny little men blew their whistles like mad and made crazy little motions with their arms. Harry said it was all part of the game.

I finally got the game figured out. You see, each player has a number on his back. If player number 67 catches the ball his team scores 67 points; while if player number 88 catches the ball his team scores 88 points. Somehow this doesn't seem fair to players with little numbers like 12 and 15, does it? It was an exciting game all the way. The final score was five-thousand, nine hundred and thirty-five to zero.

APPENDIX G-3

MONOLOGUE

*LOOK, GEORGE

Character: Wife Leading Husband Through Art Gallery

Please, George, try to show a little dignity as we go through the Art Gallery. Just act like I do and you'll be all right . . . Promise to act like I do? George, why are you screaming at the top of your voice that you have nothing to wear? That's not the way I act. . . come along and let this rich culture penetrate the innermost recesses of your soul. . .How should I know what it means. . . I read it over the entrance.

Ah, here we are. . . look at that picture called "A Hot Day in August". . . Doesn't it make you fairly perspire? . . . (quickly) George, put your coat back on! Isn't that a realistic painting of a fire extinguisher? It is a fire extinguisher? Look at that one called "Man on a Horse." How should I know where they are?. . . The man is probably out chasing the horse. . . Oh, George, feast your eyes on that one. . . It's called "A Basket of Fruit." On the wall, George! Not those orange peelings on the floor.

George, will you stop looking at every pretty girl who goes by and look at the art? What do you mean, there's more than one kind of art?. . .Why do you embarrass me everywhere we go? You promise not to embarrass me at the ball game?. . . Oh, George! Please, drink in this beauty around us, drink the loveliness of creative art, drink the enchantment of these. . .What do you mean, I make you thirsty. . .?

(Peer closely) My, but that's a realistic looking picture of a door. . . It's called "Exit". . .What, George. . .It is the exit?. . .Oh there's a masterpiece by Sir Stanley Squirrelhead who painted nothing but wildlife. He painted foxes, bears, raccoons...No, George, he didn't actually paint the animals. . . I mean he painted them on a canvas. . . No, he didn't nail them to a canvas and paint them. . .(Exasperated) George, please!

Just think, George, if you could paint like this you'd have everyone talking about you. . .What do you mean, if you painted like this you'd start talking to yourself?. . .

George, please stop looking at every pretty girl who walks by. . .(Weary) all right, just look at those who stand still.

(Excited) Oh, George, here's the modern art section. I really don't expect you to understand modern art, it takes a deep and soulful understanding of the hidden meanings of life. . . I don't understand it too well, either, I just

*Howard, Vernon. Humorous Monologues.
New York: Sterling Publishing Co., Inc., 1972

read that in the guide booklet. . . You see, George, every little movement has a meaning. . . What's that, you do understand that every movement has a meaning? (Shout) George, why are you waving to that pretty girl? Please pay attention to the movement on the paintings. . .You see, George, in modern art you must stand back, study the picture, close your eyes, and meditate. You'll try it? Fine. . . That's it, stand back. . . close your eyes. . . meditate. . .(Pause) (Snap Fingers) George, wake up!

Well, now, here is something that even you can appreciate. Look at this one called "The Baseball Game." See that player sliding into first base?. . . It's home plate! Oh!. . .well, the umpire is calling him out. . .(Startled) George, why are you shaking your fist? Oh, you think he was safe by a mile!

George, don't stand so close. I told you that art must be appreciated from a distance. That's it, farther back, . . farther. . .farther. . .(Looks around) George, where are you. . .? . . .George, you're gone. (Looks around with realization he is gone) (Sobs) George!

APPENDIX G-4

MONOLOGUE

*CALLING ALL SPIES

Hello, operator, I want Army Intelligence...Hello, Army Intelligence? What? The Naval Supply Depot?...Operator, I want Army Intelligence...hello, is this? No, I do not want the submarine base at San Diego...Operator, please, Army Intelligence...hello, is this the...(frowns) who wants the Twenty-Third Pursuit Squadron!...Operator could you please...(think slyly) Operator, could I speak to Senor Antonio Moreno in Rio de Janeiro...Hello, Army Intelligence! Thank you!

Hello, who is this speaking? Operator G-Three? Who else is around there? F-Eight, J-Six, O-Five, and Eddie Smith?...Better check that Eddie Smith-sounds like a phony name. I'd like to speak to B-4, please. What do you mean, before what!...I want Operator B-4. What's that, he's going under an assumed name? Oh, 4-B. All right, let me talk to him.

Hello, 4-B? This is Colonel Greep...What's that, you want the secret password? (thinks) Let's see, now, it's a state of the union...don't tell me. South Dakota? South Carolina? (scowl) South America? Look here, 4-B, I want a full report from you. How big is the enemy's fleet? What's that-size 12 double A?...Look, I said fleet, not feet...How many ships does the admiral have? I said ships, not hips!...Did you find out how many guns he has? Great, let me write it down...go ahead...five guns and six daughters...please.

Were you able to find out what the enemy troops are doing? They're having rifle training? They've already trained fifteen thousand rifles to walk! Fantastic! Tell me, are the enemy soldiers brave? They let hand grenades go off in their mouth!...But doesn't that hurt? Oh, a small aspirin tablet is attached to each grenade...How good are their flyers? They fly just like eagles? How is that possible? Oh, they are eagles. How many submarines do they have? One hundred and three? But we sank one-hundred of them yesterday! Oh, I see, all but three were ours...Remind me to send a note to the camouflage department.

Now, then, I want you to contact a female spy known as Little Mary. She's six feet tall and weighs three hundred pounds...Yes, she's called Little Mary because her sister is twice that big..I want you to contact Little Mary and give her the following secret message. (quote) PLEASE RETURN MY MEDALS, I KNOW ALL ABOUT YOU AND THAT LIEUTENANT... Also, please take a letter to Lieutenant Albert Morrison. (quote) DEAR FORMER CAPTAIN MORRISON: HOW DOES IT FEEL TO BE BOOTED DOWNSTAIRS? YOURS PRIVATELY - COLONEL GREEP.

Are you there, 4-B? I want you to sneak into the enemy lines and bring back a prisoner. You already have? Fine! What's his name? Her name is now Mrs. B-4? What did I tell you about marrying on the job? Well, maybe a wife would be useful in your work-sheshe can wash and iron your secret messages.

* Howard, Vernon. Humorous Monologues.
New York: Sterling Publishing Co., Inc., 1972

Speaking of secret messages, what happened to that message I told you to send me in invisible ink? I couldn't find it anywhere. What do you mean- invisible paper, too? The next time you send a secret message don't hide it in my pancake batter. Three more bites and we would have lost the war. . . Another thing, I don't mind your hiding them in the refrigerator, but please keep your grimy hands off the baked ham.

Here's your next assignment and I want you to follow orders very carefully. You are to make a time bomb that will go off at exactly three o'clock. (look at watch) It is now five minutes to three. . . I want you to plant this bomb in the apple orchard down the street. No, there are no troops there but I thought a little apple sauce would go well for dinner. . . Exactly three o'clock. Go ahead, I'll wait. . . (hum idly) ta, ta, ta, ta,. . . Hello, hello, are you there 4-B? What do you mean-BOOM? (reflective) Hmmmmm, guess that wasn't you.

(frantically into phone) Hello, 4-B, hello, hello, hello. . . (sadly hang up phone, dial again) Hello, is this the Spy Replacement Center? I'd like to have a good operator sent up at once. I can have my choice of S-Nine, G-Seven, or Lulubelle Jones? Send me Lulubelle Jones, she sounds like a pretty smart number. . . What happened to 4-B? Oh, he made a big mistake. He trusted me. Well, that's life. . . If he ever shows up tell him I've been transferred to the infantry. . . tell him anything. . . just don't tell him where I live. . . thanks.

APPENDIX G-5

MONOLOGUE EVALUATION

1. Was voice expressive of character?
2. Were good vocal skills used? (articulation, volume, rate, pronunciation)
3. Was there visualization which was sustained and believable?
4. Was there a well developed character?
5. Was the characterization sustained?
6. Did actor hold for audience reaction?
7. Did the chosen eye contact enhance material?
8. Were lines memorized?
9. Did movement express and enhance material?
10. Was monologue well planned and prepared?

Rate the monologue:

5 Outstanding

4 Very Good

3 Good

2 Fair

1 Poor

APPENDIX H-1

STORY TELLING

Points to Remember

1. Choose a story you enjoy and is suitable to the audience.
2. Read story, visualizing each scene for characterization, setting, set, action and plot development.
3. Close book and think silently through the story.
4. Reread story noting meaning and emotional content.
5. Practice reading story:
   Using good vocal skills (articulation, volume, pronunciation)
   Putting expression in voice
   Distinguishing between characters with vocal variety
   Putting vitality in your voice and facial expressions
6. Practice holding book or script, so as not to be awkward.
7. Practice direct eye contact with audience. The majority of the time should be spent with direct eye contact.
8. Plan introductory remarks which includes title and author and establishes mood statements to interest audience to what is coming.

APPENDIX H-2

Evaluation

1. Title of story.
2. Was appropriate selection for story teller, audience and occasion?
3. Introduction established mood?
4. Introduction stimulated audience interest?
5. Voice was expressive?
6. Volume was adequate?
7. Words were well enunciated?
8. Pronunciation was accurate?
9. Characters were clearly defined?
10. Direct eye contact was used?

11. Vitality and enthusiasm was conveyed?
12. Voice built to a climax?
13. Voice conveyed action?
14. Script or book was held with poise?
15. The story was well planned and prepared?

Rate the performance:

5 Outstanding

4 Very Good

3 Good

2 Fair

1 Poor

APPENDIX I-1

SKITS, IMPROVISATIONS, SCENES, OR PLAYS

Points to Remember

1. Is a dramatization of an idea?

2. It must have correct play structure and be developed.

   a. characters
   b. emotions
   c. conflict
   d. dialogue
   e. setting
   f. plot

3. Correct stage directions must be used.

   a. stage area
   b. body positions
   c. crosses
   d. turns
   e. footing

4. All movement & dialogue must be motivated.

5. Good vocal skills must be used and enhance the meaning and emotional feeling of skit.

   a. pitch
   b. inflection
   c. rate
   d. articulation
   e. pronunciation
   f. volume
   g. emphasis
   h. breath

6. Lines must be memorized.

APPENDIX I-2

PROBLEM IDEAS

1. A brilliant scientist finds he is going blind.
2. You are spending the night at a friends. You are on a diet and do not want to snack. Your friend is snacking and tries to get you to also.
3. You want to take a trip, so you begin packing your bags. Your friend does not want you to leave.
4. You receive a letter you will inherit one million dollars if you marry within one month.
5. You live in an apartment. You believe in keeping it clean. Your roommate does not.
6. You are camping. You believe the roast should be cooked over the open fire. Your friend believes the roast should be wrapped in leaves and cooked in a pit.
7. Friends are deciding what to do after graduation. One thinks they should go to college, the other thinks they should join the service.
8. You are waiting anxiously in an airport for take-off because there has been a death in the family. The plane is delayed.
9. There has been a murder in a boarding house. Detectives are questioning witnesses.
10. Your wife and you have had an argument. She has left you. You must do your own washing, cleaning, cooking and taking care of the children.
11. A father is sentenced to prison for a crime he did not commit.
12. A group of coal miners working underground sense something is wrong.
13. At lunch someone rushes in with the news that a spaceship has just landed in the park. Speculate on ship, occupants, origin, and so forth.
14. You are on a subway during a power failure.
15. You are a frightened substitute teacher.
16. Your father has just lost his job. There is no money to buy food or pay the bills.
17. You are trying to straighten out your wife's jumbled bank book. Every month you have the same problem.

JHD-75

APPENDIX I-3

SKIT, IMPROVISATION, SCENE, PLAY ACTING EVALUATION

1. Voice was well projected?
2. Words were enunciated?
3. Words were correctly pronounced?
4. Rate of voice enhanced character and meaning?
5. Voice was expressive?
6. Actor held for audience reaction?
7. Actor picked up on cues?
8. Actor moved in character?
9. Actor reacted in character with body and face?
10. Actor used correct stage directions?
11. Actor uses stage effectively?
12. Actor shared scenes with other characters?
13. Actors movements were well motivated?
14. Actor handles props effectively?
15. Actor avoids being covered?
16. Actor had a developed character and sustained the character?
17. Actor listened to other characters?
18. Actor made entrances on time?
19. Actor knows lines and/or keeps dialogue moving?
20. Story has a plot with a beginning, middle, and end?
21. Story has a conflict?
22. Setting is well visualized?
23. Performance is well planned and prepared?

Rate the performance for each participant:

5 Outstanding

4 Very Good

3 Good

2 Fair

1 Poor

List all participants:

_____

_____

_____

_____

_____

_____

APPENDIX I-4

IMPROVISATION

THE MARS GAME

1. Group Complement: M.D., engineer, space scientist, 2 crew members-injured, crewman/artist, crewman-female technician, (optional - other crew members, a Captain, doctor, and visiting martian)

2. Assumptions:

   1. Crashed in a broken landing vehicle need to return to orbiting mother-ship.
   2. No rescue possible.
   3. Food supply for full crew will last one half the time necessary for full crew repairing ship, 2 months.
   4. Martians are intelligent, can communicate, defenseless.
   5. (optional) Arms for all or just Captain.
   6. Nothing edible on planet.

3. Problems:

   1. Injured crewmen - one will live 2 weeks, one won't die but has brain damage and can't work (in pain).
   2. Crewman turned artist won't work but will only make pictures of the martian landscape.
   3. Female teacher is 8 months pregnant, should have extra food.
   4. Only metal around for crucial repair is in the form of a God idol of the martians whose civilization centers around their religion. Though defenseless and small this small culture will die to the last martian.

Suggestions: Give the whole situation including all the problems at once.

Teacher can enter in the role of visiting martian to push group on accepted values: "We will give you needed metal in exchange for injured crewman for experimentation."

APPENDIX J-1

POETRY READING

Points to Remember

1. Choose at least three poems that you like, are suitable for your audience, and which relate to one subject (sports, love, dogs, seasons, friendship, hands).

2. Your aim is to interpret the authors purpose, emotional content, and meaning of the material.

3. Your voice must express the emotions, and meaning.

   a. The end of a poetic line does not necessarily indicate the end of an idea.
   b. Emphasize main ideas. Usually nouns and verbs carry main ideas.
   c. Emphasize new ideas and contrasting ideas.
   d. Rate of voice should enhance material.
   e. Pauses can add suspense.
   f. Voice should build to a climax.

4. Write an introduction to your reading. Introduction should inform audience about subject, tell what you think about subject, and ask a question or make a statement to get the attention of the audience, establish mood.

5. Before each poem state the title, author, and something about what you think author is saying

6. Practice holding script in a poised manner. Do not hold too high or low.

7. Practice direct eye contact with audience. There should be direct eye contact 90% of the time.

8. Movement should be used with restraint. Use it with expression.

9. Practice, practice, practice.

APPENDIX J-2

*POETRY READING EXAMPLE

HANDS - (A programmed reading by Debbie Abrams-Mater Dei HS)

Funk and Wagnalls Standard Dictionary states:

"The part of the forelimb in man and other primates that is attached to the lower extremity of the forearm and is adapted for grasping; it consists of the carpus, matacarpus, and fingers."

In other words, hands. The essence of communication. So much you can say with a motion, a grasp, or just a soothing touch. Hands outwardly express a person's true character and Sister Mary Helen beautifully describes what your hands are relating about you in the poem "I Love Your Hands."

I love your hands when softly oe'r the keys they
wander, weaving magic melodies.
I love your hands when lifted up in prayer
they rise, a temple, slender, tall and fair.
I love your fair, young hands;

But I shall love them better when the years
have made them tender through a rain of tears,
have made them strong through lifting grief and care.

When they have handled sorrow, soothed pains brow
They shall be far more beautiful than now.

Real beauty - not surface perfection or youthful color, but the author speaks of that honest beauty as only seen in a person's being. And hands project this beauty from within.

Another feeling communicated through hands is that of friendship, brotherhood and peace. Peace is often symbolized through the joining of interracial hands. Langston Hughes delivers his idea of brotherhood as the ultimate happiness in his poem "Daybreak in Alabama." There is much symbolism in his words and this seemingly enjoyable but shallow poem, in reality is very deep and emotional.

When I get to be a composer
I'm gonna write me some music about
Daybreak in Alabama.
And I'm gonna put the purtiest songs in it
Rising out of the ground like a swamp mist
and falling out of heaven like soft dew.

*Dometrius, Nelson, Program Guide for Communications
Chula Vista: Sweetwater Union High School District, 1974

And I'm gonna put some tall trees in it
And the scent of pine needles
And the smell of red clay after rain.
And long red necks, poppy-colored faces, and big brown arms.

And the field daisy eyes
of black and white black white black people
And I'm gonna put white hands
and black hands and brown hands and yellow hands
and red clay earth hands in it
Touching everybody with kind fingers
And touching each other natural as dew.

In that dawn of music, when I
Get to be a composer
And write about daybreak
In Alabama.

"...touching everybody with kind fingers, and touching everybody natural as dew." The act by which hands prove themselves most necessary and most meaningful...to touch.

Finally, hands are used to express need. We've all had moments when we wished someone would walk up and take our hands and just lead the way. He who holds my hand, holds my heart. And this intimacy is felt in Murial Rukeysen's "Effort at Speech Between Two People."

"Speak to me. Take my hand. What are you now?
I will tell you all. I will conceal nothing.
When I was three, a little child read a story about
a rabbit who died, and I crawled
under a chair: a pink rabbit: It was my birthday,
and a candle burnt a sore spot on my finger, and I was
told to be happy.

Oh, grow to know me. I am not happy. I will be open
Now I am thinking of white sails against a sky like
music, like glad horns blowing, and birds tilting,
and an arm about me. There was one I loved, who
wanted to live, sailing.

Speak to me. Take my hand. What are you now?
When I was nine, I was fruitfully sentimental,
fluid: and my widowed aunt played Chopin,
and I bent my head on the painted woodwork, and wept.
I want to be close to you. I would
like the minutes of my days close, somehow, to your days.

I have liked lamps in evening corners, and quiet poems.
There has been fear in my life. Sometimes I speculate
on what a tragedy His life was, really.

Take my hand. Fist my mind in your hand.
When I was fourteen, I had dreams of suicide.
And I stood at a steep window, at sunset hoping toward death.
If light had not melted clouds
and plains to beauty,
if light had not transformed that day
I would have leapt.
I am unhappy. I am lonely. Speak to me.

I think he never loved me:
he loved the bright beaches, the little lips of foam
that ride small waves, he loved the veer of gulls:
he said with a gay mouth: I love you. Grow to know me.

If we could touch one another,
If these our separate entities could come to grips
clenched like a chinese puzzle...yesterday
I stood in a crowded street that was live with people,
and no one spoke a word. And the morning alone.
Every one silent, moving,...Speak to me. Take my hand.

APPENDIX J-3

POETRY READING EVALUATION

1. Selection of poems related to subject?
2. Selection of poems was suitable to audience?
3. Introduction established mood, subject, and audience interest?
4. Voice was expressive of emotions and meaning?
5. Transitions included authors, titles, and background information?
6. Script was held with poise?
7. Direct eye contact was used?
8. Good vocal skills were used? (articulation, volume, rate, pronunciation)
9. Body was poised?
10. Movement was expressive?
11. Poetry reading was well planned and prepared?

Rate the performance:

5 Outstanding

4 Very Good

3 Good

2 Fair

1 Poor

APPENDIX K-1

PROGRAMMED READING

Points to Remember

1. Choose three pieces of material which you like, are suitable for your audience, and which relate to one subject (love, death, friendship, loneliness). Two selections must be poetry and drama.

2. Your aim is to interpret the authors purpose, emotional content and meaning of the material.

3. Your voice must express the emotions and meaning.

   a. Emphasize main ideas.
   B. Emphasize new or contrasting ideas.
   c. Rate of voice should enhance material.
   d. Pauses can add suspense.
   e. Voice should build to a climax.

4. Write an introduction to your reading. Introduction should inform audience about subject, tell what you think about subject, and ask a question or make a statement to get the attention of the audience, establish mood.

5. Before each selection state the title, author, and something about what you think author is saying.

6. Practice holding script in a poised manner. Do not hold too high or low.

7. Practice direct eye contact with audience. There should be direct eye contact 90% of the time.

8. Movement should be used with restraint. When used should be motivated and expressive.

9. Practice, practice, practice.

APPENDIX K-2

*PROGRAMMED READING EXAMPLE
(by Julia Stewart-Grossmont HS-First Place, 1973)

Call me...call me a salesman. My commodity is life. What would you do if you were living on your deathbed? What would you give for three more minutes of life? Johnny lies on his deathbed, his body shattered beyond repair and tells us what he would give for life. Johnny Got His Gun by Dalton Trumbo.

He was the nearest thing to a dead man on earth. He was a dead man with a mind that could still think. He knew all the answers that the dead knew and could speak for the dead because he was one of them. He was the first of all the soldiers who died since the beginning of time who still had a brain left to think with. Nobody could dispute with him. Nobody could prove him wrong. Because nobody knew but he. He could tell all these high-talking hypocrites just how wrong they were. He could tell them mister, there's nothing worth dying for I know because I'm dead. - I would trade democracy for life. I would trade independence, honor, freedom and decency for life. I will give you all these things and you give me the power to walk and see and hear and breathe and taste my food. You take the words. Give me back my life. I'm not asking for a happy life. I'm not asking for a decent life or an honorable life. I'm beyond that. I'm dead so I'm simply asking for life. To live. To feel. To be something that moves over the ground and isn't dead. I know what death is and all you people who talk about dying words don't even know what life is.

The most important thing is your life little guys. Don't let them kid you any more. Pay no attention when they tap you on the shoulder - just say mister I'm sorry I got no time to die and then run like hell. Because nothing is bigger than life. There's nothing noble in death. What's noble about lying in the ground and rotting? What's noble about never seeing the sun shine again? Because when you're dead mister it's all over. It's the end. You're less than a dog, less than a rat. You're dead mister. Dead!

Poor Johnny, a young man facing a painful and limited future, but still grasping for life.

But what is life worth to Col. Freeleigh? He had a long, and for the most part, a good life. He recaptures part of it by simply placing a phone call. Dandelion Wine by Ray Bradbury.

Col. Freeleigh opened his eyes quickly, sat erect in his wheel chair. He jerked his cold hand out to find the telephone. It was still here! He crushed it against his chest for a moment. At last, his fingers trembling, he lifted the receiver and called the long distance operator, gave her a

*Dometrius, Nelson, Program Guide for Communications
Chula Vista: Sweetwater Union High School District, 1974

number and waited. Colonel Freeleigh, here is your call to Mexico City. And not the far away but infinitely clear voice:

"Bueno"
"Jorge"
"Senor Freeleigh, again? This cost alot of money."
"Let it cost. You know what to do."
"Si, the window."

Thousands of miles away, in a southern land there was the sound of footsteps. The old man leaned forward, gripping the receiver right to his wrinkled ear that ached with waiting for the next sound. The raising of a window. The sounds of Mexico City on a hot yellow noon rose through the open window into the waiting phone. He listened to the hooting of metal horns, the squealing of brakes, the calls of vendors selling red-purple bananas and jungle oranges in their stalls. His feet begun to move, making the motions of a man walking. His eyes squeezed tight. He gave a series of immense sniffs, as if to gain the odors of meats hung on hooks, the smell of stone alleys wet with morning rain. He could feel the sun burn his bearded cheek, and he was 25 years old again, walking, looking, happy to be alive, drinking in odors and smells.

A rap on the door and the nurse entered. She took the receiver and held it before his face. "Why do you do this to yourself?"

"Just to be sure you don't use the phone again, I'm hiding your wheelchair in the hall." The nurse left.

What a greedy fool he had been. Tomorrow the telephone gone. He slipped his brittle leg down from the bed, and was across the room in a stumbling run. Grasping the phone, he slid down the wall to sit upon the floor. He got the long distance operator, his heart exploding with him faster and faster, a blackness in his eyes. "Hurry" "Hurry," and he waited.

"Bueno"
"Jorge, we were cut off."
"You must not call again Senor. Your nurse called me. She say you are very ill. I must hang up."

"No Jorge! Please." "One last time. Listen to me. They're taking the phone out tomorrow. I can never call again." Jorge said nothing. "For the love of God, Jorge. For friendship for the old days. You don't know what it means. You're my age but you can move. I haven't moved anywhere in ten years."

"This will be the last time?"
"I promise."

Once more, the footsteps, the pause, and at last, the raising of a window. Listen! It's so good to hear the sounds and know that Mexico City is still there. The sounds of a green trolley car going around a corner - a trolley burdened with brown and alien and beautiful people, the sound of tortillas frying on market stoves.

The old man sat on the floor. Time passed. The door to the bedroom opened. Douglas bent down, disengaged the phone from the old man's now quite cold fingers and lifted the receiver to his own ear. Above the static he heard a strange, a far final sound. Two thousand miles away, the closing of a window.

Three more minutes of life. It must be worth fighting for. Or is it? Jacque Weiss casts doubt with the following poem.

God - if you're listening - forget it ...
I'd like to say I don't mind the pain
And it's all worth it or something-----
But I do---and it isn't...
It's just that I've found out what you had in mind---
Which was nothing...
So don't kick yourself or anything
On account of our stupidity...

After all what could be fairer?
You left the whole thing up to us---
We make up the questions---
We make up the answers---
That way we can never be wrong!
Of course we can never be right---
But who needs to be right...

The fact of the matter is---
The fact of the matter!
It doesn't matter
It doesn't matter
It doesn't matter.

Write that on the blackboard of your mind
500 times
It is nothing but a cruel joke
See how I laugh
An idiotic human delusion
See how I laugh!---

APPENDIX K-3

PROGRAMMED READING EVALUATION

1. Selection of material related to subject?
2. Material was suitable to audience?
3. Introduction established mood, subject, and audience interest?
4. Voice was expressive of emotions and meaning of material?
5. Transitions included authors, titles, and background information?
6. Script was held with poise?
7. Direct eye contact was used?
8. Good vocal skills were used? (articulation, volume, rate, pronunciation)
9. Body was poised?
10. Movement was motivated and expressive?
11. Programmed reading was well planned and prepared?

Rate the performance:

5 Outstanding

4 Very Good

3 Good

2 Fair

1 Poor

APPENDIX L-1

READERS THEATRE

Points to Remember

1. Is the interpretation of narrative, poetic, or dramatic literature by a group? The literature is the emphasis. It has the purpose to bring forth mental images to the audience.

2. Material is usually divided into characters and each character's role is taken by one individual. (Double roles can be taken.)

3. Narrative material or transitions are usually taken by the role of narrator.

4. Scripts are carried to emphasize the fact that the literature is emphasized. Scripts should be carried with poise.

5. Actors usually enter and exit stage area from the side closest to their destination, or all from one side in a formal manner.

6. Actors usually sit on stools or on chairs (preferably ones that rotate).

7. Eye contact can be on stage, off stage cross focus, off stage straight focus, or audience focus. The narrator always uses audience focus.

8. Movement is pantomimed and/or subtly suggested.

9. Characters indicate they are entering or leaving a particular scene by turning front to audience (fta) or back to audience (bta).

10. Costumes and make-up is suggested.

11. Vocal skills are of the utmost importance. Vitality must be heard in the voice. The voice must express the meaning, feeling, and action of the story.

APPENDIX L-2

READERS THEATRE

Material Suggestions

1. Dr. Seuss stories
2. Charlie Brown stories
3. Cinderella
4. Emperor's New Clothes
5. Ferdinand the Bull
6. Twas the Night Before Christmas
7. Three Billy Goats Gruff
8. Winnie the Pooh stories
9. Casey at the Bat
10. Shirley Jackson stories

APPENDIX L-3

READERS THEATRE

Script Writing

Your script must include:

1. Title of story
2. Author of story
3. List of characters and sex of character
4. Character set-up
5. Character entrance
6. Characters
7. Emotions of characters
8. Dialogue of characters
9. Action of characters
10. Stool movements
11. Exit of characters

EXAMPLES:

1. Title of story: Winnie-the-Pooh
   Ferdinand the Bull
   The Open Window

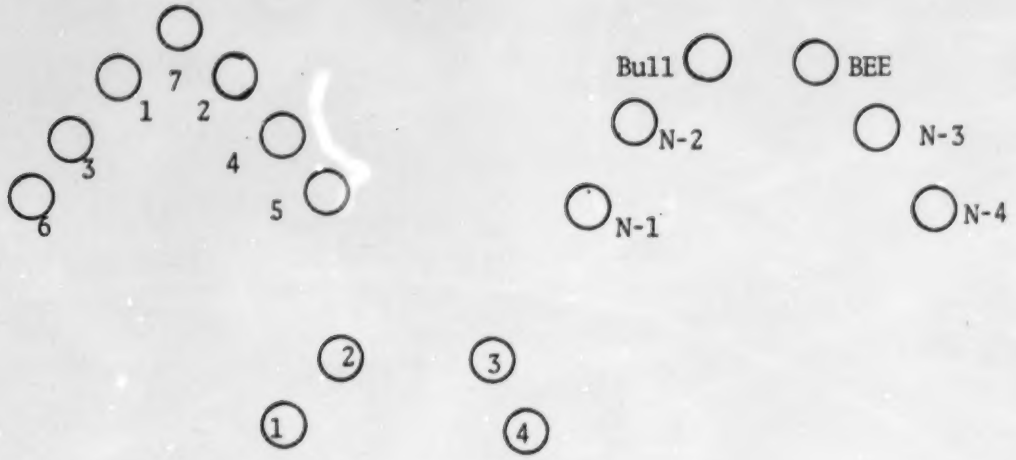
2. Author of story: A.A. Milne
   Munro Leaf
   H.H. Munro

3. List of characters and sex of characters:

1. M Christopher Robin	M Narrator 1
2. M Pooh	F Narrator 2
3. M Rabbit	M Narrator 3
4. M Piglet and Roo	F Narrator 4
5. F Owl and Kanga	M Bull
6. M EEyore	F Bee
7. M or F Narrator	

1. M Narrator 1, Ronnie
2. F Vera
3. M Framton Nuttell, Mr. Sappleton
4. F Narrator 2, Miss Nuttel, Mrs. Sappleton

4. Character Set-up:



5. Character entrance:

a. All characters enter in order of set up from stage right, with scripts in hand. All sit back to audience (bta).

b. N-1, N-2, Bull enter stage right, and sit facing audience (fta). N-3, N-4, Bee enter stage left, and sit facing audience (fta). Scripts are on stools.

c. All characters enter in order of set up from stage left, with scripts in hand. All sit back to audience, except narrators.

6-10. Characters, emotions of characters, dialogue of characters, action of characters, and stool movements:

Bull: (happily) (turns fta) I like it better here where I can sit quietly and smell the flowers. (Bull smells flowers)

Christopher Robin: (struggling) Hallo, Pooh Bear. I can't get this boot on. (tries putting on boot)

Pooh: (eagerly) Where are we going on this exposition? (turns bta)

Narrator: (happily) Once upon a time, in Spain, there was a little bull and his name was Ferdinand.

11. Exit of characters:

Characters not fta, turn forward. Everyone stands, moves forward, bows. Characters exit the same way they entered.

APPENDIX L-4

READERS THEATRE EVALUATION

1. Does the performance have an overall unity?
2. Is the meaning of the script projected?
3. Is the narration delivered in a manner that makes it an integral part of the script and of the performance?
4. Do the readers project distinct and believable characters?
5. Are the readers creating mental images as they speak the words?
6. Do the readers listen when they are in the scene?
7. Do the readers react through facial expression and muscle tone?
8. Is it clear at all times which readers are in the scene?
9. Are the scripts handled with poise and effectiveness?
10. Are readers arranged so faces can be seen clearly?
11. If there is movement, is it used with motivation and effectiveness?
12. Can the readers be heard?

Rate the readers theatre performance for each participant:

5 Outstanding

4 Very good

3 Good

2 Fair

1 Poor

List all participants:

_____

_____

_____

_____

_____

APPENDIX M

THEATRICAL TERMINOLOGY LIST

Use only those terms appropriate for the particular course:

Introduction to Drama

Performing Dramatics A

Performing Dramatics B

THEATRICAL TERMINOLOGY LIST

Action - the movement of the characters.

Ad-lib-- dialogue or movement which are not planned.

Anesthetics - pertaining to that which is beautiful in an art; being responsive to.

Analysis - examination of component parts of something to determine their function and relationship to the whole.

Articulation - speaking words clearly and distinctly.

Audience - the people who watch a performance.

Audition - the reading of lines of a character so the director can decide if you should be chosen for a part in a play.

Back - a body position where an actor is facing with back to audience.

Blocking - the planned movement for characters.

Breaking character - laughing, giggling, or becoming yourself when you are a character on stage.

Breath - air inhaled and exhaled from the lungs to sustain life.

Build - increasing in intensity.

Business - detailed action like knitting, sipping coffee; distinguished from broad stage movements.

Cast - to be given a part in a play; the ensemble of all members who have parts in a particular play.

Center Stage - a stage area in the middle of the stage.

Character - a person or animal in a play.

Characterization - the individual aspects that are needed to become another person.

Cheat - playing towards the audience when seeming to be conversing with others on stage.

Climax - the high point of action.

Concentration - focused attention.

Conclusion - the end of a play where the problem (s) are resolved.

Conflict - A problem in a play.

Contrast - differences emphasized by the presence of the opposite.

Counter - a movement in the opposite direction to the cross made by another actor.

Cover - hiding an actor or prop from audience.

Critic - a person who makes an evaluation and suggestions.

Critique - an evaluation and suggestions.

Cross - an actors move from one part of the stage to another.

Cue - a signal for an actor's speech or action.

Curtain call - taking applause by the cast as the curtain is raised after the end of the play.

Cut - take out; stop action.

Dialogue - the words spoken by characters.

Double-Cast - choosing two casts for the same play.

Drama - a serious story; a play with dialogue and action; theatrical affairs.

Dramatics - pertaining to theatrics.

Dramatization - material that has or is given theatrical elements and aspects.

Dress Rehearsal - a final rehearsal to make sure all elements of the production are complete.

Duration - the prolonging of vowels and consonants when speaking.

Emotion - the feelings of the characters.

Emphasis - stressing a particular word or words in a line of dialogue.

Entrance - direction for an actor to come on stage.

Exit - direction for an actor to leave the stage.

Exposition - introductory section of a play in which characters are introduced, time and place is established and the situation presented.

Expression - putting feeling in to words or action.

Falling Action - section of a play that comes after the climax and in which problems begin to get solved.

Fine Arts - the development of material concerned primarily with the creation of beautiful objects i.e. drama, music, art, sculpture, dance, photography.

Focus - center attention on.

Front - a body position where the actor directly faces the audience.

Gesture - a movement of the hands such as waving.

Group - more than one person.

Hold - waiting for audience laughter to diminish before going on with dialogue.

House - auditorium or audience.

Images - pictures in your mind.

Improvisation - to act in a performance on the spur of the moment without previous study or preparation.

Inflection - the gliding of the voice from one pitch to another.

Initial incident - the first important event that occurs on stage in a play; it sets or tells of the problem.

Interpretation - the reading of lines, expressing the thoughts and feelings of the material.

Left - a stage area to actors left as he faces audience.

Levels - various heights.

Line - one sentence of dialogue.

Memorization - the knowing of lines without having to be prompted.

Monologue - a long speech by one character.

Mood - The overall feeling of the play.

Motivate - have a specific reason for saying or doing something.

Notes - specific information taken by the director concerning any aspect of a performance.

Off-Stage - any area out of the sight of the audience.

One-Act - A form of drama, which has a plot with a beginning, middle, and an end. Is shorter that a three-act, but longer and more developed than a skit.

One-Quarter - A body position in which an actor is turned slightly right or left from front position.

Open - to play towards the audience.

Oral Interpretation - expressing the feelings and meaning of literature through the voice.

Pace - the overall rate of action.

Pantomime - the action of the body without dialogue.

Pause - a temporary test of the voice.

Pick it up - say lines sooner.

Pitch - the highness or lowness of voice.

Places - getting into position to start a rehearsal or performance.

Plot - sequence of events in a play.

Poetry Reading - the interpretation by an actor of a poem or poems.

Posture - the arrangement of the different parts of the body.

Production - the play and all its elements that go together to get it ready to be seen by the audience.

Profile - a body position where the actor is sideways to the audience.

Project - increase volume of voice so that it carries to the audience.

Prompt Book - a book containing script, blocking, warnings, and other information necessary for producing a play.

Prompting - the giving of cues to an actor who has forgotten lines for business.

Pronunciation - saying words with the correct sequence of letters, stress and syllables.

Props - any movable articles used as part of the setting.

Prop Table - place off stage where articles to be used by characters are kept.

Proscenium - permanent framed opening through which the audience sees the play.

Rate - the speed of the voice.

Reading - a tryout period where the actors read lines from a play to determine if they are chosen for a part in a play.

Rehearsal - an organized practice period in which the cast prepares a play for presentation.

Right - a stage area to the actor's right as he faces the audience.

Rising Action - the section of a play which comes after the exposition and initial incident and builds to a climax.

Role - a particular character performed by an actor.

Royalty - money paid to the author for permission to stage his play.

Run Through - a rehearsal which is played without interruption.

Scene - a portion of an act or the place where action takes place.

Scenery - the articles used to make the stage look realistic.

Script - printed or typewritten copy of the play.

Senses - pertaining to the body hearing, smelling, tasting, seeing, and touching.

Set - scenery used for a play.

Setting - the time and place a story takes place.

Share - assume a position of equal importance with another actor.

Skit - a form of drama, usually very short, but has a plot with beginning, middle, and end.

Solo - doing something by ones self.

Speech - a group of lines spoken by the actor at a given time.

Spontaneity - producing with life; no constraints; a natural feeling.

Stage Directions - movement or business for a script; doing so in a correct manner and technique.

Stage Left - a stage area to the actor's left as he faces the audience.

Stage Right - a stage area to the actor's right as he faces the audience.

Story Telling - the art of relating a piece of narrative with expression and meaning.

Strike - Take down set and props after a shows final performance.

Theatre - a building where plays are performed; a reference to the field of dramatic endeavor.

Theme - the basic idea of a play; a statement about life.

Three-Act Play - a form of drama longer than a skit or one-act. Has a totally developed plot and characters.

Three Quarter - a body position at slight angles to the right or left from back position.

Timing - to give lines and movement at the exact effective moment.

Transitions - words of a person to connect pieces of literature; moving from one thought to another.

Try-Outs - auditions for parts in a play.

Understudy - an actor who is able to play a particular role in an emergency.

Upstage - a stage area farthest away from audience, along the back wall.

Upstaging - to move upstage of another actor so that to speak to you he must turn away from the audience.

Variety - to change periodically in voice or body movement.

Visualize - to see something in your mind, to act as something is there.

Vitality - having vigor and life.

Vocal - pertaining to that which is uttered from the mouth.

Voice - sounds uttered from mouth.

Volume - the loudness and softness of the voice.

Walk-On - a role where actor walks on and off stage without having any dialogue.

Warn - notify actor that a cue is coming.

Wing - area off stage right or left of acting area.

APPENDIX N

BEHAVIORAL EVALUATION

1. Did student complete assignment on time?
2. Did student cooperate with others in group?
3. Did student offer suggestions to group members?
4. Did student concentrate on the planning and/or rehearsal?
5. Did student follow directions?
6. Did student work for a quality product.

Rate the student:

5 Outstanding

4 Very Good

3 Good

2 Fair

1 Poor

APPENDIX O

THEATRE ORGANIZATIONS

1. American Theatre Association (ATA)
   1029 Vermont Avenue, N.W.
   Washington, D.C. 20005
   (Has Secondary School Theatre Conference Division and Student Division)

2. International Thespian Society
   College Hill Station, Box E
   Cincinnati, Ohio 45224
   (Organization for School Drama Groups)